



Salisbury Cathedral. (From an old Engraving.)

### CONSTRUCTION AND DESIGN.

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Read before the Manchester Society of Architects, 10th January 1912.

**I**F we define architecture as the art of building beautifully, it follows that good construction and good design are equally necessary elements of our art, and therefore it is worth while to turn our attention at times to well-known buildings in which the union of these two elements can readily be followed. I propose on this occasion to speak mainly of Gothic work, because Gothic buildings are usually more complex than those of the ancient styles, and therefore they provide more suitable illustrations for our present purpose.

The construction of many large Norman churches was a somewhat leisurely affair: when the quires were finished and roofed in, the naves were often built bay by bay, and probably work was suspended during the winter months, so that sometimes a century or more had passed before the complete scheme was realised. This was the case at Peterborough.

Now, it is obvious that in such cases it would be difficult and costly to plan the building on a developed system of thrust and counter-thrust; each bay had to be more or less self-supporting and structurally independent of adjacent work. Norman construction, being practically monolithic in idea, lent itself readily to this gradual method of building, whereas in a Gothic structure like Westminster Abbey it was necessary to provide strong temporary abutments if only a part of the church was completed.

A very interesting book on the fabric rolls of Westminster by the Rev. R. B. Rackham, of Third Series, Vol. XIX. No. 17.—27 July 1912.

Mirfield, tells us of the construction of the nave of that church. The work took a century to complete. It was constructed not bay by bay like a Norman church, but systematically from the floor upwards, the vaulting being deferred till after the completion of the outer roof and the flying buttresses. A similar procedure was followed at King's College, Cambridge. On the other hand, we may consider Wykeham's remodelling of the nave of Winchester: here the Norman work was cut out and recased one bay at a time without any apparent difficulty, in spite of the well-known defects of the foundations.

The massive Norman buildings of coarse concrete were evidently not specially endangered by thrusts; their weakness lay rather in the nature of the material often (but not always) used. When the mortar was bad, there was a danger of the great superincumbent weights bursting the supporting piers, these being mere casings of ashlar, often carelessly packed with a concrete which is little better than dry rubble. Hence the collapse of the Norman towers at Winchester, Ely, Chichester, and many other great churches. The special weakness of a developed Gothic structure such as the quire of Beauvais is of a different nature, the supports being generally compact and strong enough for their loads, but maintained in a precarious state of equilibrium which approaches instability.

English builders have seldom attempted these daring feats of construction in masonry, but they were early in the field as pioneers of the new systems of construction. Thus the high vaults at Durham are of advanced character considering their early date. In the quire they are abutted by round arches thrown across the triforia, but in the nave the thrusts are transmitted by regular flying buttresses underneath the triforium roofs, a construction very much lighter than that of the quire. Moreover, the Durham nave vaults are of pointed section, a form which was clearly adopted for constructive reasons in this instance.

An equally interesting example of early English Gothic building is to be found in the Cathedral of Wells. The work here appears to be of purely English invention, owing scarcely anything to foreign models, and is totally different from the very French design of the quire of Canterbury, or from the Anglicised versions of the Canterbury work which we find at Lincoln and Rochester. The central portions of Wells Cathedral, including the western arches of the quire, the transepts, and about half the nave, were the work of Bishop Reginald FitzJocelyn (1174-1191), and there is every reason to believe that the existing vaults were planned, if not actually built, by the original builders of the church. If we examine the work we shall find a very solid, massive building with thick walls and a passage round the clerestory. The buttresses are of slight projection, and there are flying buttresses consisting of a little more than half of a pointed arch underneath the triforium roof. The vaults are of unusually acute form and rest on corbels and very short shafts, except in the aisles and north porch, where the shafts rise from the pavement. These vaults are so steep that their thrust must be very slight. The clerestory wall has flat buttresses built upon the triforium cross arches, and it would appear that the latter were designed not so much as a means of transmitting the thrust of the nave vault to the external buttresses, as in order to provide a support for the clerestory buttress and for the purlins of the aisle roofs. At Wells, as at St. Cross, we have a vaulted church constructed with thick walls and in no way resembling the skeleton system of construction which was being developed abroad. So the design of Wells is, with logical correctness, very different from that of contemporary French churches. It is clearly a walled church, the vaulting is obviously carried on corbels, the bays are not divided by shafts, the windows do not fill the vault cells, the ground stage and the triforium are treated as unbroken arcades.

At Salisbury the cross section closely resembles that of Wells, and, although the triforium arcade is divided into distinct bays, the interior is divided into three distinct stories and the vaulting shafts are only carried half-way down the triforium. The expression of such churches is totally different from contemporary French buildings in which the flying buttresses are

exposed above the triforium roofs and the internal elevation is cut up into narrow bays by vaulting shafts rising more or less continuously from the pavement. At this period, at any rate, the English were builders of walls, and the French builders of piers and buttresses. The French masons, possessed with the idea of expressing their arched construction in the details of their buildings, adopted the practice of setting their square bases and capitals at varying angles according to the plan of the ribs they were intended to carry. Sometimes, as in the charming little church of Nouvion-le-Vineux, near Laon, it is possible to recognise changes of mind on the part of the builders, owing to the superstructure no longer agreeing with the planning of the column bases. But these mannerisms were not very consistently followed in developed French Gothic work, although they reappear in late Flamboyant buildings.

While Durham was unfinished and when the work at Wells had been begun, William of Sens commenced the present quire at Canterbury upon French lines, and succeeded in getting the work carried out with French detail. The construction here is a modification of that of Sens Cathedral: the flying buttresses are exposed, but crawl timidly up outside the triforium roofs, and certain English characteristics appear in the use of triforia open to the church.

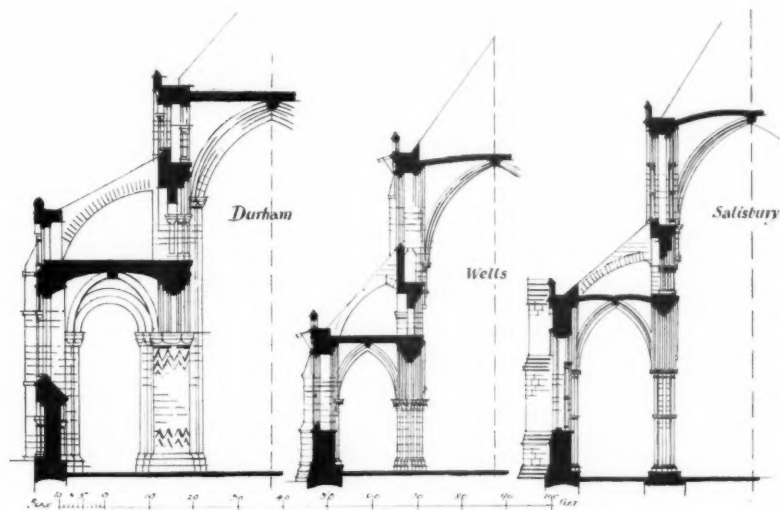


FIG. 1.

The decoration by means of marble shafting seems to have been the great novelty introduced at Canterbury, and we find this soon afterwards used with greater profusion at Lincoln and Rochester and Chichester. In St. Hugh's quire at Lincoln we see the Canterbury design repeated in its chief elements, but the details here are generally English. Subsequently at Westminster, although the plan and the constructive system are undoubtedly derived from such churches as Rheims, the execution of the work is again English. The plan of the apse differs from any known Continental examples, while the method adopted for filling in the vault cells, the ridge rib used in the high vaults, the triforium with its timber roof open to the church, and certain peculiarities in the construction of some of the flying buttresses, show that the church is a native rendering of a foreign conception.

Such acute vaults as those at Wells are exceptional, the common practice in France, Normandy, and those parts of England which were in touch directly or indirectly with Continental influences being to turn the diagonal groin ribs semicircular, the pointed transverse ribs being of the same radius and the wall ribs stilted. At Kirkwall Cathedral in Orkney,

however, the vaults appear as acute as those of Wells, and no special abutment is provided beyond great thickness of wall. The flatter vaults of the Continental type, however, were found to require a complicated system of external abutment, and in France especially, where the churches are wider and loftier than most of our English examples, buttress design assumes paramount importance. At Paris and Laon, where the naves are flanked by two-storied aisles, the buttressing was fairly simple in idea, and for some time French and Norman builders seem to have doubted the safety of balancing their vaulted clerestories upon tall, isolated columns. Thus at Rouen and Eu, though the two stories of the aisle were thrown into one, the arches opening into the nave were nevertheless constructed in two tiers. And there is a curious recurrence of the same idea in the Renaissance church of St. Etienne du Mont at Paris. It is possible that such strainer arches were first constructed as a concession to the prejudices of people who were accustomed to churches with galleried aisles, but it is equally likely that the lower arches were intended to assist in maintaining a row of tall pillars in equilibrium.

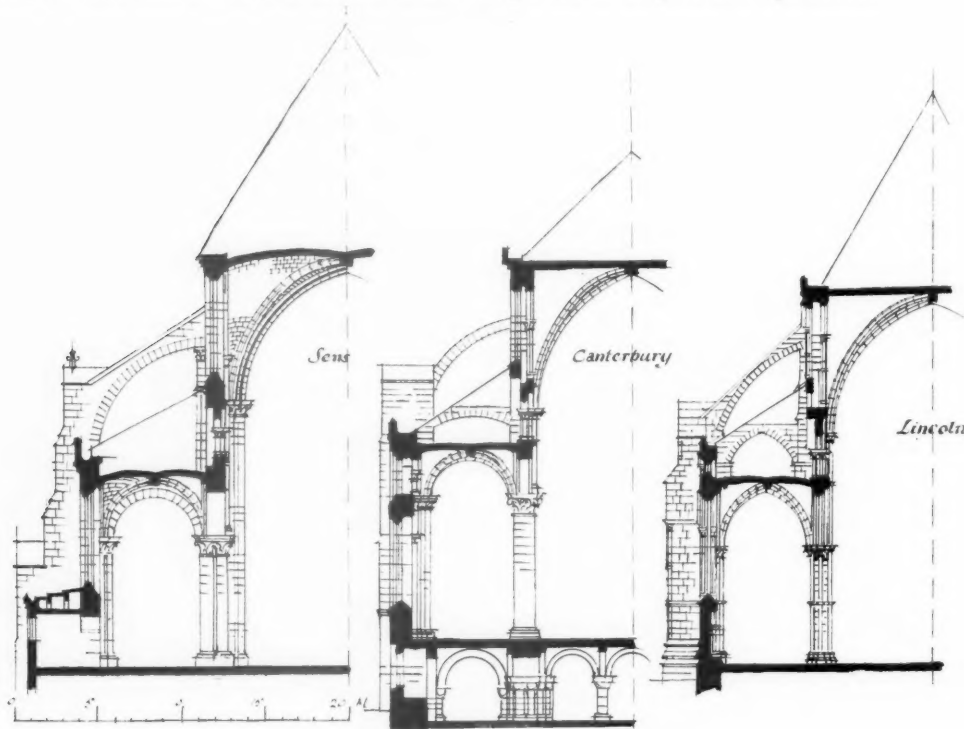


FIG. 2.

Be this as it may, the earlier Gothic churches with tall aisles are generally very massive, as is the case at Bourges and Chartres. In the latter church the size of the stones and the solidity of the vaults and buttresses are prodigious. Here, however, the builders seem to have committed an error of judgment in pitching their flying buttresses a little too low on the clerestory wall, for about a century after the completion of the high vaults certain settlements occurred which made it necessary to add an upper tier of flying buttresses above the original ones. The position and the comparatively slight construction of the latter lead one to the conclusion that the movement they were designed to arrest was due, not to any failure of the actual abutments of the vaults, but rather to some cause connected with the external timber



roof, the weight of which must have been very great. (This roof was burnt early in the nineteenth century, and the present covering is a slight iron framework covered with copper.) At Rheims the cathedral was begun in a very substantial fashion with thick walls and pillars, but above the level of the main arches the character of the work changes, and the superstructure is much slighter than was originally intended. The vaults here are steeper than the

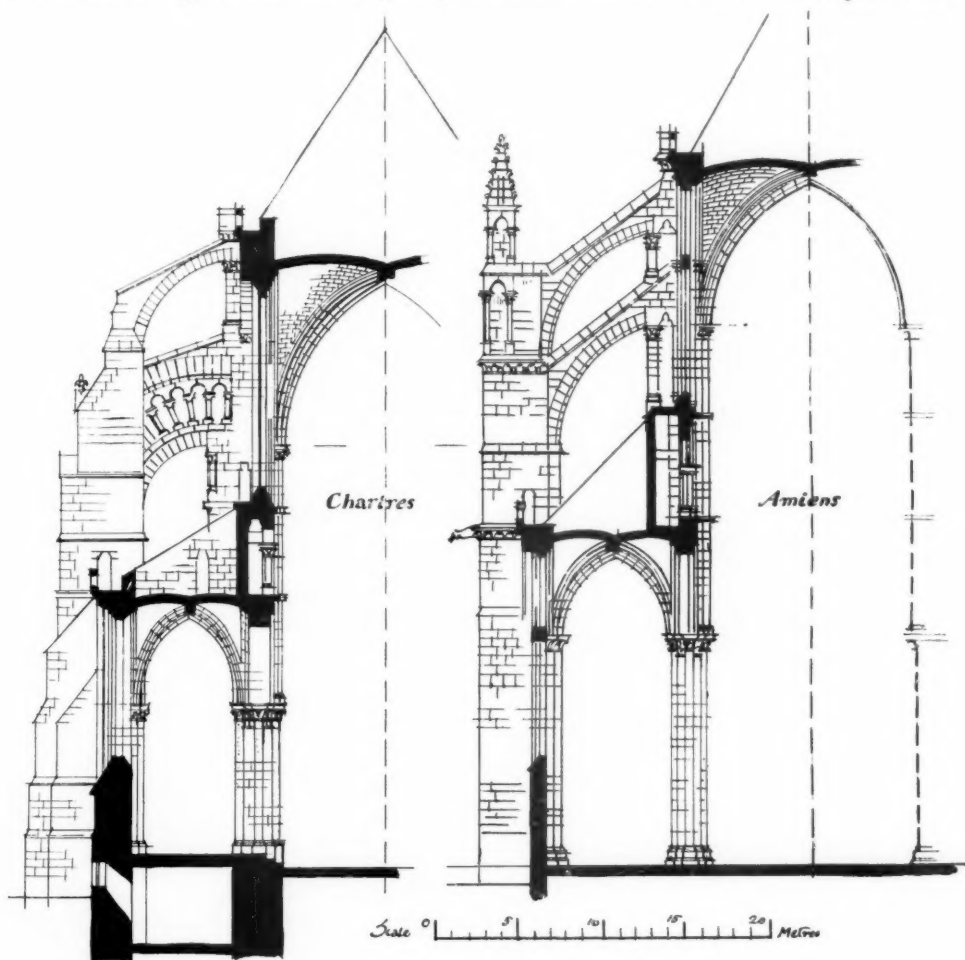


FIG. 3.

usual French pattern, and the flying buttresses, which are double and of unusually effective design, have proved adequate for their purpose, though a few years ago they were rebuilt on account of the natural decay of the stonework.

Amiens nave was completed without departure from the original design, and the construction is lighter than at Rheims. On the whole this nave may be taken as the monument in which the ideals of French Gothic are most nearly attained. The proportions are perfect, and the general design as well as the details possess a boldness and grandeur which is found in few other buildings of any period or locality. Unless we accept the new Transatlantic theories that mediæval churches were built crooked on purpose, we must admit that extensive move-

ments have taken place at Amiens since its first completion, and it is known that metal ties were inserted about a century after the nave was built; but these French Gothic structures were of so elastic a nature that very considerable movements could take place without serious cracks occurring, and this is the case here. At Beauvais it was different. The construction is much lighter than at Amiens, and corbelling is freely used with the intention of minimising the thrusts by so poisoning the abutments as to have a tendency to fall inwards. Unluckily the materials used were not sufficiently strong; crushing and fractures occurred, and the whole quire had to be strengthened by dividing each of the original bays into two. However, the

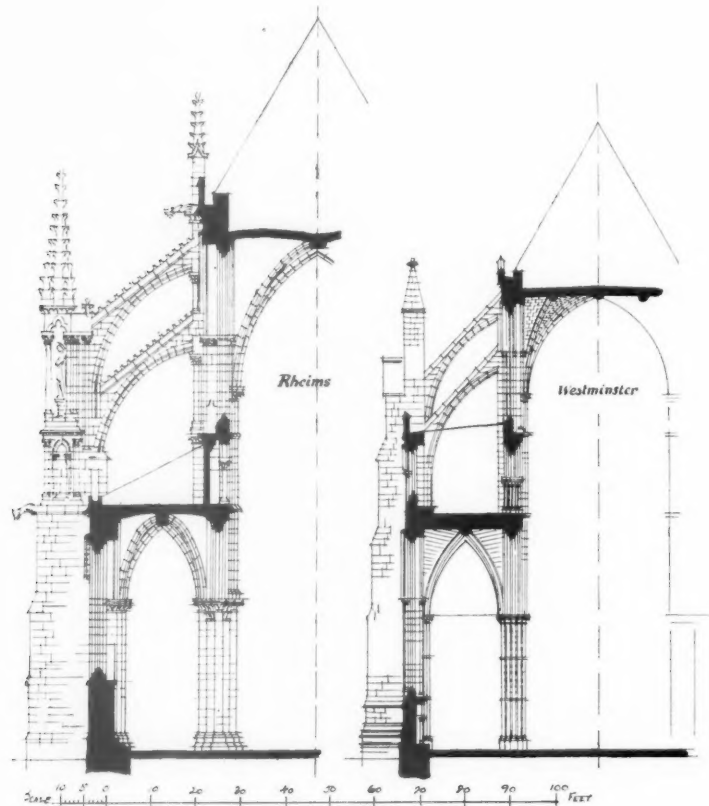


FIG. 4.

effect is probably a good deal finer than would have been that of the original design, chiefly on account of the narrowness of the arches as compared with the height of the pillars. The design of the apse remains as originally planned, and is in some respects superior to that of any other of the great French chevets; internally there are four concentric rings of windows—in the chapels, the ambulatory, the triforium, and the clerestory; the chapel windows are small two-light ones, those of the ambulatory very broad and low, and those of the clerestory very tall and narrow. Outside, the flying buttresses rise sheer from the ground, and the chapels are unusually low and compact, thus avoiding the confused appearance of the chevets at Amiens or Le Mans, in which the main apse is masked by a ring of chapels of exaggerated height and depth.

Such devices as the corbelling out of the upper parts of abutments in order to increase

their resistance to the thrusts of the flying buttresses were not generally adopted in England, though at Lincoln the arches crossing the triforium are carried on corbelling above the capitals of the piers very much in the same way as the clerestory buttresses of a French church. But as a rule the English builders avoided false bearings and difficult pieces of construction. A rare exception to this rule is seen in the fourteenth-century Presbytery at Wells. Here the columns are very slight and the vault is practically a barrel one with steep flying buttresses. Beyond the end of the quire is a double procession path, and beyond that again the octagonal Lady chapel, which is roofed with a dome overlaid with ribs and bosses to give the effect of an octagonal vault. Now the great east window of the quire is flanked by two flying buttresses, the bases of which are supported on two of the slender columns of the procession path. These columns carry first the springers of the procession path vault, above which is a series of corbelled-out courses of masonry brought forward in a westerly direction to meet the springers of the two flying buttresses referred to. This is to all appearance a most daring piece of stone construction, but it appears to be perfectly stable, for, though there are evidences that the clerestory of the Presbytery has settled slightly in an easterly direction, the columns which carry these flying buttresses are practically plumb and the vaults of the procession path are not cracked.

The Somersetshire masons in the fourteenth century must have been great engineers and excellent artists, as we may see from the method they adopted in dealing with the central tower at Wells. The church originally had a low lantern over the crossing, which was apparently not finished till the time of Bishop Jocelyn, who completed the western part of the nave and built the west front. Upon this base an enormous superstructure was raised in the fourteenth century, evidently forming a huge lantern opening into the church and lighted by six long coupled lancets on each face. There are staircases at each corner ending in pinnacles with stone roofs of the same character as the work in the Chapter House, and there is evidence that a timber spire was intended, if not built. Though the walls of this upper stage were built in two thicknesses tied together with isolated bond stones and with iron ties in both skins of the walls, the weight was sufficient to cause the whole substructure to sink. This was remedied partly by strengthening the adjacent arches of the nave and transepts, and partly by constructing a solid rood screen in the eastern opening and the well-known strainer arches on the other three sides of the tower. The effect of these is quite unique, and mechanically they have proved more than adequate for their purpose; that this is the case is shown by the fact that the weight of the superstructure has been greatly increased since their construction with no apparent ill effect. For, first of all, owing probably to the fact that the vast windows of the lantern made the church unbearably cold in winter, these windows were filled up with almost solid tracery work, scribed to the older masonry in a curious fashion. Then the spire was taken down, or the idea of its construction was definitely abandoned, and a series of traceried parapets was added, with eight statues in tabernacles and twenty subsidiary pinnacles; and lastly it was determined to shut out the whole lantern from

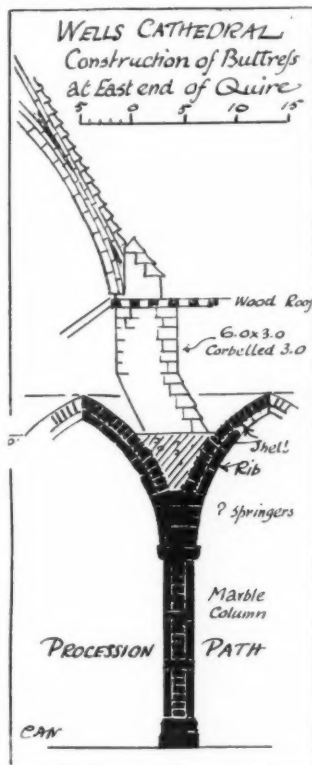


FIG. 5.



in block and worked down by eye after the upper part of the ribs had been set. Accordingly, when the ribs were made to interpenetrate, it was usual to strike them all with the same radius so that they started in orderly and symmetrical bundles from the tops of the vaulting shafts. But by this method the ribs, being of different lengths, attained different heights. As it was generally desirable to keep the vault ridges approximately level in order to keep the windows high and yet to have tie beams to the outer roof, the French masons and some of the early English ones were accustomed to stilt their wall ribs (on the short side of an oblong bay), not starting this rib until the level of the solid springers had been passed. Thus in working these springers they had only to consider the three similar curves of the cross and two groin ribs, the wall rib being vertical instead of curved at this level.

The French builders filled in their vaults with slightly diminishing courses parallel to the ridges; but the English plan was to use courses of practically uniform width, thus leaving a chevron joint at the ridge, and ridge ribs were introduced at an early period in order to cover this joint. At first these ridge ribs were slightly arched from bay to bay, but before the end of the thirteenth century it became customary to introduce branch ribs between the cross ribs and the diagonals in order to give intermediate support to the ridge rib. This could then be constructed straight instead of undulating; but this involved the use of compound curves in setting out the ribs, in order that they might all be of the same radius up to the level of the top of the springers and yet all attain the same level in spite of the difference in their spans. Thus the advantages of using arches of different "pitch" were obtained while the difficulties were avoided, because wherever any portions of two or more ribs had to be worked out of one piece of stone the same curve applied to both ribs. Branch vaults with ribs of compound curve are used as early as the thirteenth century at Ely, and it was soon seen that when the branches were multiplied the vault panels became so narrow that they could be closed by long flat stones instead of with arched courses of small masonry, as had been necessary in the wider spaces left between the ribs of the earlier vaults, the form of which was adhered to by the French builders right up to the Renaissance period. These simple vaults possessed much elasticity, but the English system with its network of ribs and well-fitted panels soon lost this quality.

In due time fan vaulting was evolved, a system of finely jointed masonry in which ribs are unnecessary except to give stiffness combined with lightness. In the construction of vault fans a uniform curve is essential to avoid hopeless confusion. It is quite possible to use a simple arc of a circle for this curve, but this involves a considerable amount of undulation in the ridge where the fans intersect, and, especially when the vault bays are oblong, it follows that the intersections of the fans with the wall are very considerably lower than the centre of the vault. In Gloucester cloisters, where a simple arc is used for the fans and the vault bays are square, the fans stop at the level of their point of intersection, leaving a diamond-shaped space in each bay, which is covered with a flat stone ceiling. This would be impossible to construct in masonry in the case of a large vault, and if the vault were in oblong bays the difficulty would be greatly increased, as the fans, if constructed as at Gloucester, would not reach to the main axis of the vault. Therefore in a consistent fan vault the whole of the ceiling must rise in concentric courses until these intersect on the ridge lines. Now, as has been pointed out, it was desired to keep the ridges as nearly as possible level so as to keep the windows as high and the outer roof as low as possible, and, as all the lines of a fan vault must necessarily be portions of the same curve, a considerable amount of doming was inevitable if the curve were a simple one struck from the springing level. But by using a curve struck from two or more centres it was possible to obtain a depressed template which could be applied throughout the vault. Thus, as the fans spread out further and further from the springers,



their rise became more and more gradual, and consequently the ridges could be made to all intents and purposes level.

English builders, having become accustomed to these compound curves, came in time to use them freely wherever expedient, but the form of the four-centred arch was made use of in their branch vaulting even before the end of the thirteenth century.

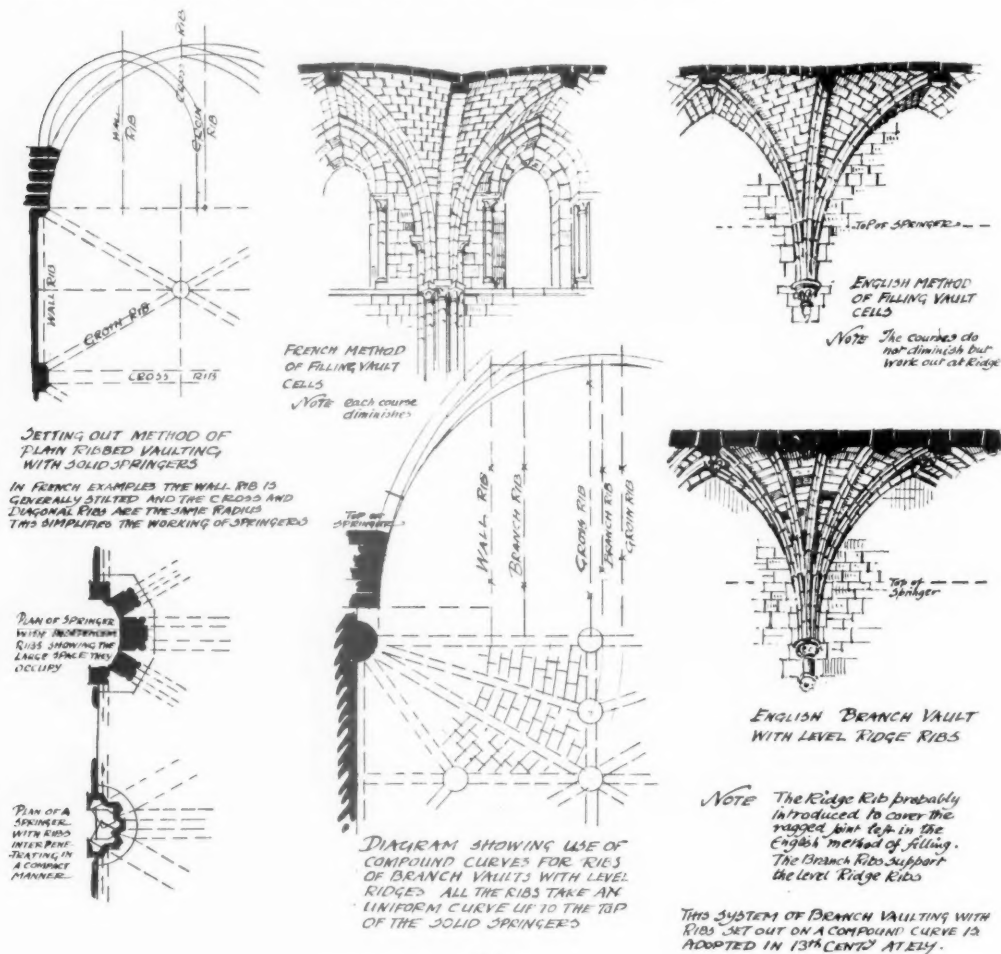


FIG. 7.

We have now briefly considered the native developments of structure in Durham, Wells, and Salisbury, with their thick walls and flying buttresses, and the lighter and more daring work at Sens, Canterbury, and Lincoln; we have glanced at some of the great achievements of the French school of builders, and at the Abbey at Westminster which owes many of its characteristics to these models, but we find our later architecture quite different in structure from any of these. The vaults can no longer be regarded as semi-elastic constructions able to give with any movement of the building, but are composed sometimes of a close network of ribs braced with lesser ribs and with the rigid filling of the intervening panels, or else are

composed of thin shells of finely wrought stonework depending for its stability on the rigidity of the supporting piers and buttresses. The latter are constructed of carefully wrought ashlar work, and the arch stones are used in as long pieces as possible. In this method of building there was less tendency for the vaults and arches to settle in themselves than in the less rigid and more delicately balanced buildings of the French school of the thirteenth century, but at

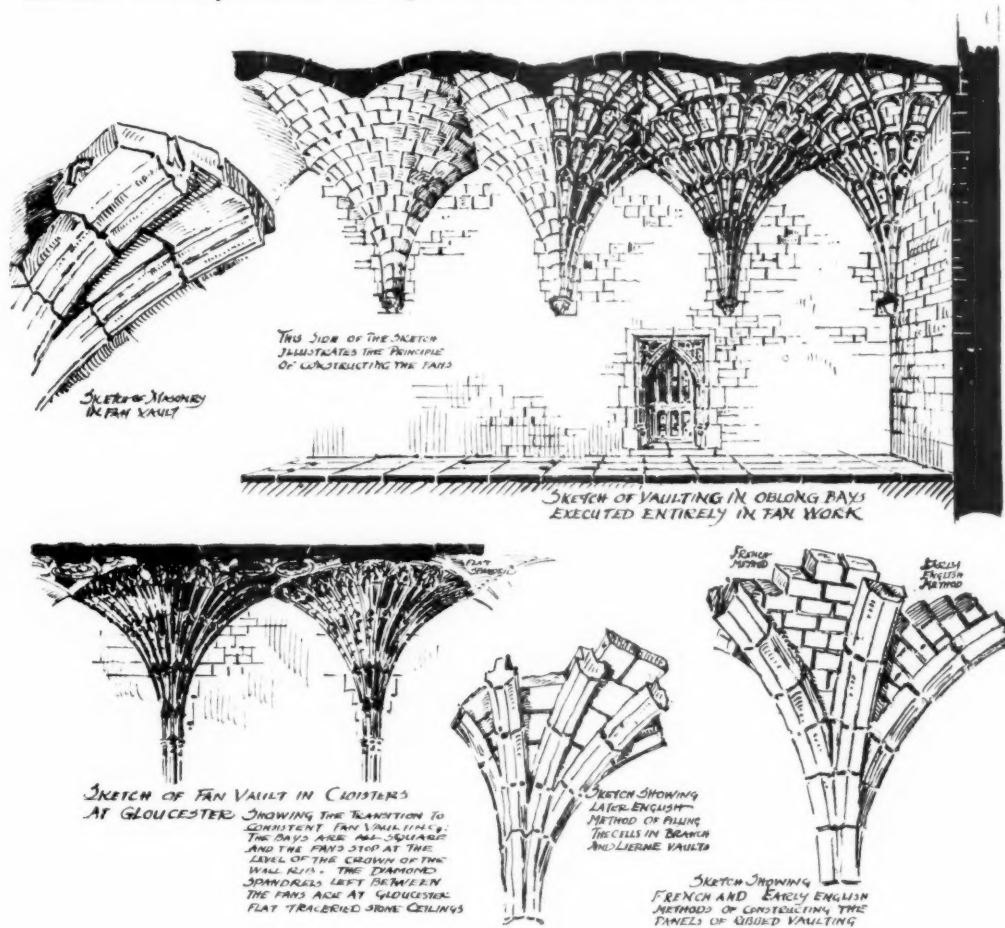


FIG. 8.

the same time there was more risk of disaster in the event of any serious miscalculation of the thrusts or any unequal subsidence of the foundations.

If one examines the sections of mediæval vaulted buildings it will be found that certain rules of thumb seem to have guided the builders in determining the thickness of the columns and the depth of the buttresses. In buildings without aisles, like Albi Cathedral or King's College chapel, the wall, plus the buttress, is equal to half the span of the vault. In other words, the section at the buttress shows voids and solids practically equal. In aisled buildings two methods seem to have been used: in the first the aisle wall and buttress is equal to half the nave span, and in the second the aisle wall and buttress, plus the nave pier, total up to the

same dimension, the thickness of the nave pier being generally half the width of the aisle. It seems reasonable to assume that the builders considered that the proper size for each abutment of an arch was half the span, and they appear to have been satisfied with fulfilling this condition whatever the height of an arch and whatever might be the load it carried. This idea may be traced right down to the end of the Gothic period. In considering the structure of Wells Cathedral we observed that its rudimentary flying buttresses are formed as three-quarter arches and thus are engaged in the clerestory wall. The same peculiarity may be observed in some of the lower buttress arches at Westminster. The decadent French builders of the Flamboyant and Renaissance school frequently treated their flying buttresses as unequal-sided arches with ogee cappings, thus bonding them into their clerestories. But their churches were loftier than ours and their masonry was not executed with English precision, so unequal settlements occurred, the flying buttresses were ruptured owing to the fact that their heads as well as their bases were bonded to the main fabric, and the result was disaster. In the nave of

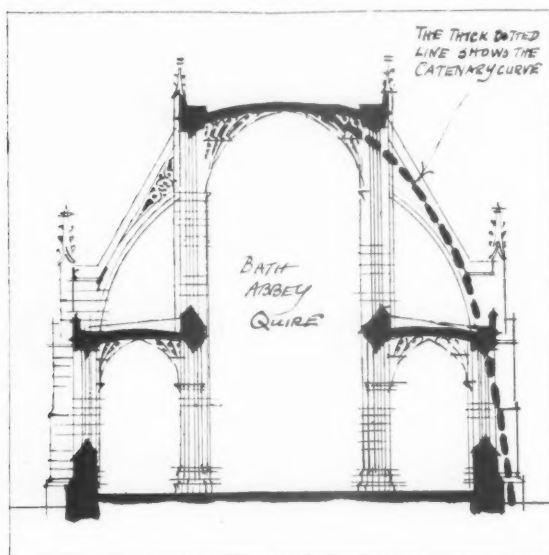


FIG. 9.

Abbeville, for instance, the high vaults are at the present day supported on timber centering; other late French vaults have had to be taken down and replaced with lath and plaster; at Orleans the apse vault fell to the ground within the last few years. Many of these late French vaults are elaborately ribbed, in emulation perhaps of English examples, but their cells are constructed merely of rubble masonry in small stones. They possess neither the elasticity of the best French constructions, nor the precision and solidity of the late English masonry.

Examining again the cross sections of our own late Gothic vaulted buildings, such as the Presbytery of Wells, Bath Abbey, and St. Mary Redcliffe at Bristol, we find that the lines of the vault and the arches of

the flying buttresses frequently approximate to an inverted catenary curve the full height of the building. This may be a mere coincidence, but it is at least possible that the builders considered that the curve assumed by a chain of uniform density when suspended at each end would, if inverted, give the proper form for an arched structure of uniform density resting in perfect equilibrium. Reasoning on these lines it was probably felt that the thrusts of an arched structure would be most efficiently neutralised if the general disposition of the materials followed approximately the curve referred to, although, of course, the conditions in a building do not correspond closely to those in a chain whose links are all the same size and weight.

The general use in France of apses surrounded with aisles and chapels gave scope for a good deal of ingenuity in the construction of vaults and roofs. In the high vaults a variety of plans was adopted in order to provide a western abutment to the central keystone of the apse. The most usual plan was to set out the apse either as five sides of an octagon or seven sides of a dodecagon, the first method giving two straight bays with three

in the sweep of the apse, the second two straight and five apsidal bays. Both methods brought the vault keystone into the middle of the straight part of the apse, thus providing an abutment to this keystone in a natural and simple manner. A curious mannerism practised in Normandy was to continue all the eastern radiating ribs across the western cell of an apse vault planned on the lines just described, stopping them on the easternmost cross arch of the straight vault of the quire, just as if the apse were a slice cut off from a domical church, like St. G  r  on at Cologne.

A fairly common plan was to set out the apse as a half decagon, as at Bourges and Troyes cathedrals. This, of course, brought the keystone on to the chord of the apse, and in order

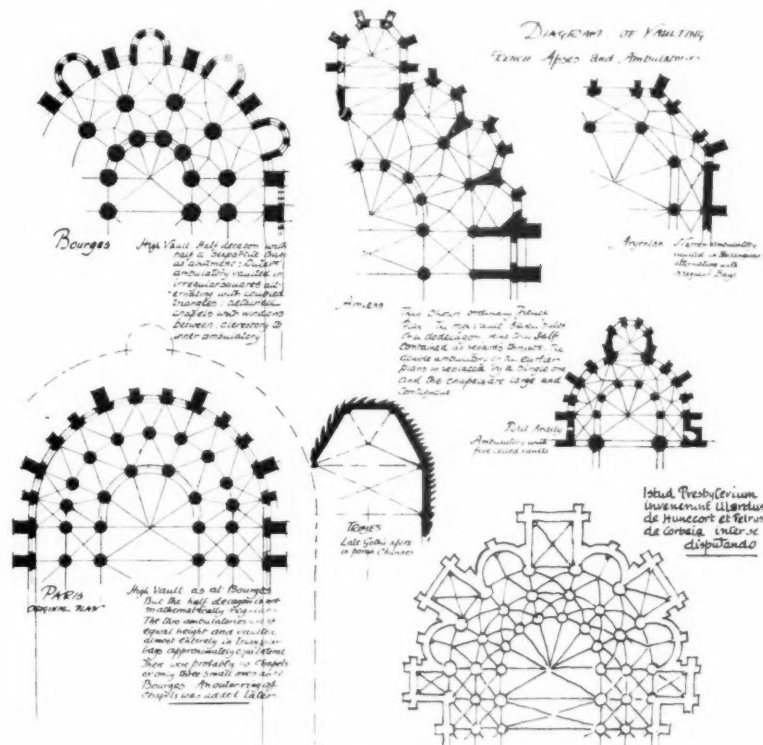


FIG. 10.

to provide an abutment to the apse vault the eastern bay of the quire was planned like a portion of a sexpartite vault instead of with diagonal ribs intersecting in the ordinary way.

Some of the later Gothic churches at Troyes have half-hexagon apses, and these are vaulted in a very simple manner by merely placing the keystone a little east of the true centre of the apse and vaulting with four ribs to the angles, as if the apse were an ordinary bay of irregular plan and not conceived as part of a polygonal structure.

In vaulting an apsidal aisle, especially one with chapels, or still more a double aisle, there arose certain difficulties owing to the great differences in the widths between the points of support which necessarily were set out on lines diverging like the spokes of a wheel. In the irregularly shaped bays of the aisle some of the arches were wide and squat while others were tall and narrow, and the vault surfaces were twisted and distorted. This was felt to be a defect,

which was met by a variety of expedients. At Notre-Dame, Paris, a number of intermediate columns were introduced in the outer aisle so as to divide the whole space up into approximately equilateral triangles; all the arches of the ambulatory were thus approximately equal in span as well as in height, and the triangles were vaulted in with a quasi-domical filling.

Exactly the same device was used in the fourteenth-century undercroft of the Chapter House at Wells. It will be noticed that the plan adopted at Notre-Dame necessitated one of the outer ring of columns being placed on the axis of the church, and this may have offended the taste of the builders, for the experiment was not repeated. In some cases circular ambulatories were subdivided into triangles and squares alternately, as is the case in the Templars' Church, London. The compartments thus obtained were of a manageable shape, and this is the plan adopted at Le Mans; but in that particular building it necessitated each of the great flying buttresses being bifurcated in respect of its outer portion, an arrangement much more costly, no more efficient, and much less beautiful than the ordinary plan of single radiating abutments.

Various experiments on these lines may be followed in some of the later French work, but the problem was never solved in a really satisfactory manner, and in most cases the drawbacks of irregular quadrilateral compartments were tolerated, and moreover the practice of surrounding the apse with a double ambulatory was generally abandoned after the middle of the thirteenth century. A pretty treatment of a single ambulatory may be seen at Petit Andely in Normandy. Here the Lady chapel is circular and the east bay of the ambulatory approximately square. These fit neatly between the two eastern flying buttresses. The segments of the ambulatory leading up to the Lady chapel form irregular vaulting bays, but the long side of each is given an intermediate rib, and the ambulatory has small secondary buttresses between the big fliers, by which device all the arches are approximately the same span and there is no glaring disproportion. A similar plan was adopted in the very long, narrow compartments of the aisles at Lincoln.

These French apses are the most striking features of Continental Gothic work, and, especially when provided with double aisles, are admirably contrived for privacy in and convenience of access to the chapels. Each of the chapel altars can be seen from almost the whole area of the ambulatories, and yet there is free passage round the church without disturbing the worshippers at any of the chapel altars. But in our English Gothic we have many compensations for the fact that the apse was generally disused after the twelfth century. The planning of the low eastern chapels of the great churches in the south and west of England gives as great an effect of shadow and mystery as is found in many Continental chevets, and the high square-ended quires of our northern and eastern churches are as imposing and dignified as any foreign work. Therefore any attempt to reproduce foreign features, however attractive they may be in themselves, is to be deprecated in England in the present day.

Our Gothic builders faced similar problems to those experienced by the French apse-builders when they constructed the polygonal Chapter Houses of Salisbury and Wells, or the octagonal crossing at Ely. The latter is groined only in wood, but is a most interesting construction, being roofed with eight great intersecting trusses from the alternate angles of the octagon. This plan gives an upper lantern octagonal in plan, but with its angles on the axes of the nave and transepts.

Probably the grandest piece of modern masonry construction is the central octagon of the Houses of Parliament with its stone superstructure carried up over 200 feet, a really original and scientific piece of building, unfortunately rather dwarfed in effect by its surroundings.

The series of vaulted churches left us by the late John Pearson are almost equally admirable from the constructive point of view. Following the practice of the Continental builders of the thirteenth century, this artist found it possible to produce a number of most dignified



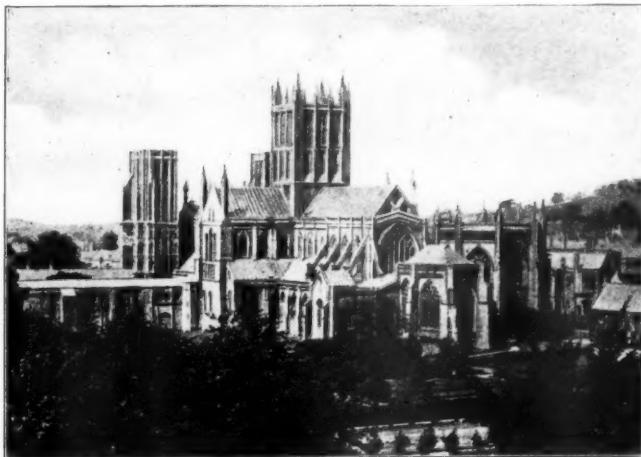
interiors, full of variety and fancy, constructed in an honest and durable fashion at a cost which was not extravagant.

In these churches the points of support are remarkably light, and a considerable use is made of corbelling, a device by which the thrusts are minimised. The buildings are scientifically poised so as to secure the greatest possible stability with great economy of material, and so skilfully was this done that in several of his churches of almost cathedral dimensions Mr. Pearson was able to dispense with external flying buttresses. In one or two cases he built vaults with high internal buttresses pierced for purposes of passage, as in the case of St. Augustine's, Kilburn, but more generally he employed the ordinary cathedral type of design with aisles and a clerestory, often ending in an apse with a narrow ambulatory round it.

In quoting these modern buildings my purpose has been to suggest that the study of old constructive devices may be of some value in helping us to solve problems which occasionally arise in a modern architect's practice. This is quite a different thing from mere copyism of the architecture of the past, whether Classic or Gothic, or the now fashionable Byzantine or Georgian.

The question of modern materials and constructive methods may be touched upon, steel frame and reinforced concrete building for instance. To encase such buildings in Georgian stone pilaster work seems to me to be a shirking of the problem. How these materials should be treated is a question awaiting solution. Two methods seem reasonable, either to show the concrete or to clothe it with something that is obviously only a surface decoration.

In confidence that the present generation of English architects is capable of evolving a rational constructive and artistic solution of each fresh problem they are called upon to solve, we may look forward with interest to the artistic developments which may result from the modern constructive methods which have to be handled in the present day, always remembering that there is an inexhaustible supply of knowledge to be gathered from the works of the old masters of our art, who achieved results out of all proportion to the means at their command.



Wells Cathedral, from Tor Hill.

## REVIEWS.

## ENGLISH MEDIEVAL GOTHIC.

*English Medieval Architecture.* By Cyril E. Power, A.R.I.B.A. 2 vols. "The Antiquaries' Primers." Sm. 8vo. Lond. 1912. Price 5s. [Talbot & Co., 13 Paternoster Row, E.C.]

It would really seem as if at last a new spirit has breathed over the English text-books of Gothic architecture, and that the day of the paraphrasers and plagiarists of Rickman and Bloxam and Parker is over. Mr. Power's handbook is quite startlingly modern. To the writer it is refreshingly pleasant to see the smashing up of so much medieval crockery. Our later Gothic, says Mr. Power, so far from being debased and decadent, was "progressive right up to the end"; from Henry the Seventh's Chapel at Westminster the architectural purist turns his face away; but, says Mr. Power, "the constructive vigour of the design, the thin shell so deftly schemed, the light supporting piers and exposed flying buttress, all demonstrate that, right up to the end, the English mason's handicraft, ingenuity, and cunning were as unimpaired and versatile as ever, and, had opportunity offered, prepared for yet more daring triumphs." He accepts too, without reserve, the existence of three schools of early Gothic in England, the insistence on which is one of the many merits of Professor Prior's great work: "the *Northern* school, spreading from the Yorkshire abbeys; the *Western*, emanating from Worcester; and the *South Eastern*, whose centre was Canterbury." Quite rightly too, he notes that though in the thirteenth century the influence of the school of Worcester, Wells, Glastonbury, Pershore, waned greatly, yet "in the fourteenth century the influence of the Western school became paramount once more," and that it was not William of Wykeham's work at Winchester, as the ancient text-books have it, but that of Abbots Wygmore, Staunton, and Horton at Gloucester, which "stamped the impress of the unbending rectangularity of their art on all the other local craft of England." His description of the great Gloucester achievement is as finely expressed as it is accurate: "here the Norman clearstories were pulled down, the ends of the apse and transepts taken out, and on this substratum was erected a lofty clearstory supporting the most tangled of lierne vaults, while vast windows of traceried panels filled in the ends of choir and transepts. It was a daring conception, revolutionary in character, and carried out audaciously. . . The English mason could resist the temptation to suppress the wall for lean constructional purposes; his ideal lay elsewhere; but what he would not do merely to exhibit structural dexterity he did for the sake of admitting the full palpitating chord of colour in the painted window." Nevertheless, in spite of the glories of Gloucester choir, the nearer "example of Ely craft-work lingered long in East

Anglia." As regards the contemporary work at Ely and elsewhere, Mr. Power frankly accepts the conclusions of the new school, championed by M. Camille Enlart, which sees in it "the forms and motifs from which the French masons elaborated their fifteenth-century Flamboyant, but which we by that time had discarded in favour of our insular and rectangular Perpendicular." Very rightly too he points out that "our mediæval Gothic was not the result of Continental impulse, half understood, as some would fain make out, and a native art which could only amble along blindly and feebly, assisted by repeated promptings of French methods." "Direct French influence appeared only sporadically at Canterbury and Westminster, and was unable to sway our masoncraft from its chosen path." Westminster Abbey he regards as "the last desperate and artificial attempt to force French tectonic ideals on English work. . . For what happened? Westminster remained a solitary example, without immediate following or marked influence. . . We wanted no homœopathic doses of French learning to keep ourselves from relapse into Romanesque." Truly a very Daniel come to judgment! Time fails to recount the many modernisms of view which present themselves as we turn over the pages; the importance attached to the procession path in planning the greater churches of monks and canons; the recognition of the eastern bays of Southwell Cathedral as a Lady Chapel and not as a presbytery; the early date of the bar tracery of Binham Priory; and the excellent criticism of Salisbury internal design. Whatever his obligations to his predecessors he has re-thought out the whole subject for himself and made it his own. And his work is marked by great accuracy.

But a reviewer must have his fling. There is in this book very little of the brilliant and misleading dogma of that great genius Viollet-le-Duc, but we seem to see his impress in the importance attached to Cluniac influence; this however must have been almost nil in England; for from the seventh till late in the eleventh century all the English monks were Benedictines; and at the Suppression the Cluniacs possessed only thirty-two houses, while the Benedictines had hundreds; and while the latter had no less than seven cathedrals, the former had none at all. The fourteenth-century work, he tells us, "reflected the ostentation of knightly magnificence" and in particular "the mingling of religious and military elements in the knightly monastic orders." We will not press the point; but if it is meant, which we hardly think, that the architecture of the first half of the fourteenth century owed anything to the Templars, it may be pointed out that the order was suppressed in 1309, and that, so long as they existed, neither Templars nor Hospitallers ever built a single church of the first rank. Here and there—we say it with bated breath—it looks as if Mr.

Power had been under the spell of a well known *History of Architecture on the Comparative Method*; else how synchronise English architecture of the second half of the fifteenth century with "the Invention of Printing, the Fall of Constantinople, and the Use of Gunpowder"? We can understand that gunpowder may have had something to do with the Fall of Constantinople, but how explosions of gunpowder upreared the churches of East Anglia is not apparent. As for the inspiration of another great authority on Gothic art, we leave the reader to pierce through his anonymity. Who but one writer and one only could have inspired these utterances of Mr. Power?—"Hexham and Whitby set out their square-ended choirs in the fulness of the new-born decorative detailing and with a whole-hearted accent of verticality"; "Ely presbytery, though of the full flavour of perfected Lancet in its decorative appointments, yet betrays the exigent despotism of its Romanesque parentage"; while in Westminster we perhaps see "the accentuated French modulus of verticality." These be prave 'ords.

The book is crowded with illustrations, many of them isometrical sections of the type of those employed by M. Choisy in his *Histoire d'Architecture*; often diagram is set inside diagram, like Chinese boxes, after the manner dear to the architectural student, but which the ordinary reader loathes. The book is creditable alike to the writer's knowledge, industry, and ability.

FRANCIS BOND [*Hon. A.*].

#### A FACSIMILE EDITION OF SHUTE.

*The First and Chief Groundes of Architecture.* By John Shute. Facsimile of the first edition, 1563, with an Introduction by Lawrence Weaver, F.S.A., Hon. A.R.I.B.A. Price 15s. [*Offices of "Country Life."*]

In publishing a facsimile of this scarce book, *Country Life* has done a distinct service to English architecture, more particularly to its history. For in John Shute we have not only the first English author of a book on architecture, but practically the first English representative of the serious study of classical architecture in Italy. Italian artists had come to England by the score during the previous fifty years, bringing with them the seeds of the Renaissance; ambassadors and their suites had looked upon its fruit abroad—literature had already prepared the ground, and now the noble and the cultured desired to cultivate for themselves that of which they recognised the dignity and worth. It is not clear that John Shute already practised architecture when in 1550 he was befriended by that Duke of Northumberland who, but three years before, so narrowly escaped with his life through the death of Henry VIII. the day previous to that appointed for his execution. Yet the Duke must have had some evidence of his architectural ability since he sent him to Italy expressly to study architecture. We may assume that he was there soon after 1550,

for the Duke was executed by Queen Mary in 1553, ten years before the publication of John Shute's book and his death in the same year. It is not without interest that, like so many Italian architects of the time, John Shute was a painter as well as an architect.

What gives a special value to the reprint is Mr. Lawrence Weaver's introductory chapters. They evidence most painstaking research in several directions and are at once appreciative and critical. It is a matter for no little regret that none of John Shute's works, either as painter or architect, can now be identified. His book is his sole monument. That it did influence some of the architecture immediately subsequent to its publication seems probable enough, and this facsimile may itself assist the recognition of such instances. Both Mr. Weaver and Mr. Bolton think that Longleat may be such an instance, and they have looked into the matter on the spot with much care. Longleat presents many features which in refinement and knowledge of Italian work are much in advance of other work of the time in England. The late Marquess of Bath was much interested in the history of the house, and made many efforts to discover the authorship of its designs without success. He told the present writer that the explanation which appeared to him most probable was the following: His ancestor, Thomas Thynne, was Secretary to the Protector Somerset, who was contemplating the building of a country mansion for himself, but died before the project was carried out. He thought it not unlikely that the Secretary, having the designs (by an Italian) in his keeping, had decided to make use of them with such alterations as suited his own purpose. This was, of course, surmise only, but fitted the case.

As to the execution of the facsimile, it is careful and correct, but collation with the original shows that the blackness of the ink in the copy gives a certain coarseness to the illustrations, which also suffer a little in the inevitable thickening of the etched lines. The ornamental capitals are worn and sometimes defective in the original, faults which, naturally, are not diminished in the copy. But the whole reproduction is one on which Mr. Weaver may be congratulated, and for which he may be heartily thanked.

J. D. CRACE, F.S.A. [*Hon. A.*].

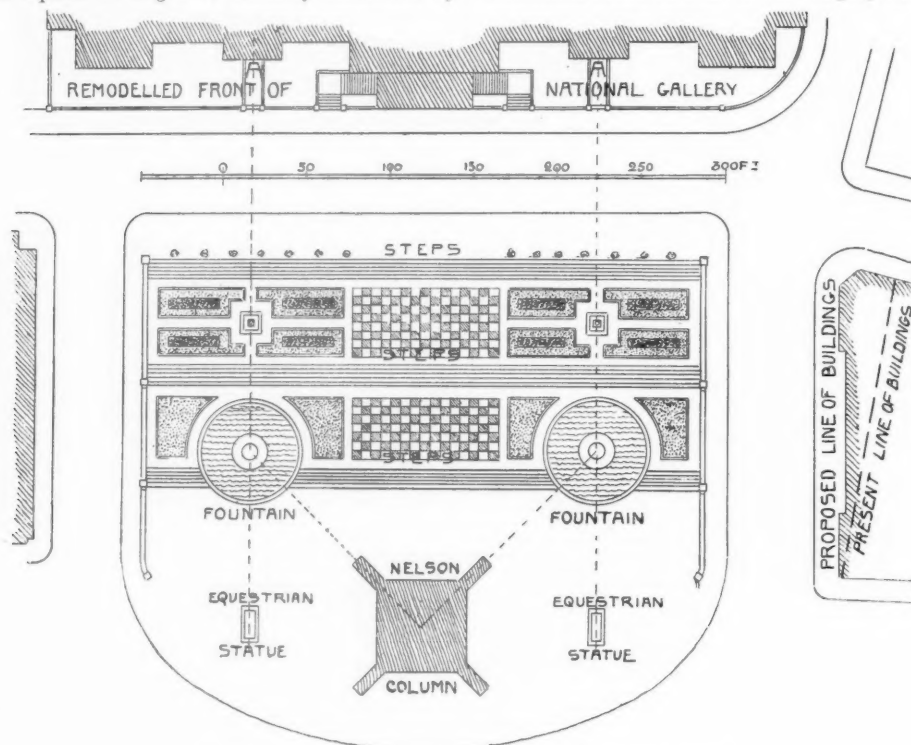
#### The Victoria and Albert Museum "Review."

Following the practice of many museums abroad, the authorities of the Victoria and Albert Museum have published a Review (with illustrations) of the Principal Acquisitions during the year 1911. The Review is to appear annually. This first issue (to be obtained from H.M. Stationery Office, price 1s.) gives an account of the more important additions whether by gift, bequest, or purchase, arranged according to the departments to which the objects respectively belong, each section being usually prefaced by a brief statement indicating in general terms the bearing of the acquisitions of the year upon the requirements of the department concerned. A chapter dealing with the principal loans is included.

## THE IMPROVEMENT OF LONDON.

Among the schemes for the improvement of certain prominent and important centres of London which are continually being brought forward none have been more urgently needed than those for Trafalgar Square. For it is not only that the Square as it exists now is unsatisfactory and could be immensely improved at comparatively small cost, but that it presents one of the most serious chances for the disfigurement of what is even now one of our finest open spaces. On three sides of the Square we might be suddenly confronted by

with it, and Mr. Statham's proposals as regards the Square itself are among the best. There is no doubt that considerable grandeur and dignity of effect would be produced by using a portion of the Square for flights of steps and terraces crossing its whole width in front of the National Gallery. The steps would present some difficulty in the case of Trafalgar Square meetings, though they might perhaps be regarded as galleries from which the better to hear speakers, but their effect, as shown in this design, would no doubt give additional importance and breadth of effect to the Gallery. We doubt if the authorities would consent to the bringing back the



MR. STATHAM'S PLAN FOR THE IMPROVEMENT OF TRAFALGAR SQUARE.

proposals for some startling and unwelcome changes which would have every chance of being carried out unless some definite scheme for its future design is laid down. A pamphlet by Mr. H. Heathcote Statham\* dealing with the subject is timely and interesting, and should do something to clear the ground for future action. Many experts have had their eyes on Trafalgar Square and have formed ideas as to what should be done

pavement to correspond on each side of the Nelson Column, but anything more awkward and unarchitectural than the present arrangement of pavement all round the south side of the Square could hardly be imagined. The danger zone for passengers might surely be greatly lessened by a revised scheme. Part of Mr. Statham's suggestion now published consists of certain additional features to the National Gallery, and a large dome like that which he shows, supported with angle towers, would be none too large a mass for the dominating object behind the coarse Nelson Column. It seems, however, out of scale with the refined and tiny

\* *Suggestion for Re-modelling the Front Block of the National Gallery and Laying-out Trafalgar Square.* Fo. Lond. price 2s. 6d. Sprague & Co., 69 and 70 Dean Street, W.

order and details of the existing building, with which the present pepper-box feature, insignificant and mean as it is, better accords. In certain other respects, such as the removal of upper floor windows, placing a frieze of sculptured figures and recessed portions in the end pavilions, the design gains in interest and value. It will be seen from the plan that Mr. Statham suggests squaring up the building frontage leading up to St. Martin's Church on the east side, which would add to the balanced dignity of the whole Square.

A real and important object lesson of this Trafalgar Square design is the light that it throws on the present state of London, which is somewhat like that of a rudderless ship, drifting before the storm and stress of modern growth. It is casting no slur on the marvellous energies of our great County Council or our ancient City Corporation to claim that London urgently needs a firm and wise control at the present moment to safeguard her future. Not only has the County Council more than enough to do, but recent history shows how limited is its power to control the development of streets and buildings in the best way. Neither it nor the City Corporation can be for ever paying out huge sums as compensation for street improvements without larger authority than can be obtained from rate-payers and voters. And with such vast sums already owing, it is perhaps not to be wondered at if the County Council has not the courage to face the gigantic task of dealing with the improvement of London as a whole. Perhaps such a great problem as that is for the moment appropriately dealt with by a body like the London Society, which can dispassionately consider what the proper future of London should be from the ideal point of view. If some statesman can be found to take the presidency of that Society he may establish such a Council of Guidance for the Improvement of London as shall ensure a future embodiment worthy of its history and its unique position in the world.

T. RAFFLES DAVISON [*Hon. A.*].

## CORRESPONDENCE.

Lord Curzon and Tattershall Castle.

17 S. Peter Street, Bedford: 15th July 1912.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Writing as an ordinary member of the Institute, I wish to inquire whether some official notice could not be taken of the extremely public-spirited action of the Rt. Hon. Lord Curzon of Kedleston in conserving for the nation the historic building, Tattershall Castle, as announced in the public press last month. What makes me think that the Institute should officially recognise this action is the fact that it has the honour to include Lord Curzon's name amongst its Hon. Fellows, and personally I trust some means may be taken of conveying to him the appreciation of lovers of good architecture.

Thanking you in anticipation for the insertion of this letter,—Yours faithfully,

K. GAMMELL [*A.*].

### The Newer Responsibilities of Architects.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—I did not intend encroaching further on your columns in this matter, but the letter of Mr. Yerbury in your issue of the 15th June apparently invites a reply on several points.

Your contributor states that it is obvious that a client cannot charge negligence, in disputing an architect's account, unless he can prove it. I hope he may never learn from painful experience that, in the world we live in, innocence neither protects against accusation nor pays the cost of defence, however ill-founded the accusation may be.

Mr. Yerbury's difficulties with the case of the *Leicester Board of Guardians v. Trollope* will, I think, disappear if he will again read the report of the case and the statement upon it and comments to be found in my Paper.

If again Mr. Yerbury will study the case of *Robins v. Goddard*, the importance of the decision of the Judge to which I referred—that the counterclaim set up by the defendant could not be dealt with under the Arbitration Clause, seeing that the counterclaim dealt with matters upon which the architect's decision was, in another part of the contract, stated to be *final*—will, I think, be at once manifest to him.

His observations on the relationship between the cases of *Robins v. Goddard* and *Roberts & Co. v. Hickman*, I think show that Mr. Yerbury has not made himself thoroughly acquainted with the facts. He states that the House of Lords found, in the latter case, that there was fraud or collusion on the part of the architect, whereas, as I have stated elsewhere, they stated to the contrary. Had the architect been guilty of fraud or collusion there would have been nothing novel or calling for notice in the case, the law upon this point being already so well established. For the important bearing of the case and its influence on *Robins v. Goddard*, I beg to refer Mr. Yerbury to my observations in your issue of the 15th June in which I have made my contentions I think quite clear.

Mr. Yerbury suggests the inadvisability of an architect being immune from attack, and in this I think he is confusing two distinct matters. No one can desire that an architect should be immune from the result of negligence, fraud, or incompetence, but whether a client, having contracted with a third party that his architect's decision on certain matters shall be final, should be able to break the agreement at will and constitute himself judge on all matters, technical and otherwise, is quite another matter. This was the principle involved in *Robins v. Goddard*. As to whether morally an injustice resulted in that particular case is a different and minor question.

E. GREENOP [*A.*].



### St. Paul's Bridge and the R.I.B.A.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In the Annual Report of the Institute, which was submitted to members on 6th May, the Council called attention to their action in connexion with the St. Paul's Bridge scheme.

In the House of Commons on 14th June, 1911, the Chairman of Ways and Means (Mr. Emmott) stated that the representatives of the Institute had "failed in doing their duty." I called attention to that failure at the meeting on 6th May, but my remarks were not allowed to be printed in the Institute JOURNAL, which simply states that I "went on to criticise the inaction of the Council in not attending before the Committee of the House of Commons."

I take this means therefore of stating the facts and of quoting a few comments upon the policy of the R.I.B.A. in connexion with the most important scheme for the improvement of London that has been before the public for many years, a scheme that has frequently been referred to as one of "national importance."

The Royal Institute of British Architects presented a strongly worded petition to Parliament against the Bill: it is printed in the Institute JOURNAL of 18th February, 1911, and it is signed by Mr. Stokes, three other members of the Council, and the Secretary. The following are extracts:—

Your Petitioners' Institute, as the only chartered body of architects in the United Kingdom, accepts and claims as part of its responsibility and public duty the function of tendering advice to the Government. . . . The advantage to the community of having at its disposal the technical advice and experience of a body of experts is admitted on all hands.

The following are extracts from speeches delivered in Parliament on 14th June 1911; they are taken from the Official Report of Parliamentary Debates, Vol. 26, No. 85, published by H.M. Stationery Office. It can be seen in the Institute Library

Mr. Mooney (Chairman of the Committee): May I inform the House very shortly what are the facts in this case? The Institute of British Architects petitioned against this Bill, and lodged their petition in the usual form. When the Committee sat the Institute did not think it worth while to appear before the Committee. As chairman of that Committee I expressed astonishment at the fact that the architects were not represented before the Committee, and I went out of my way to invite them to appear before us, and give us the benefit of their ideas. The invitation was mentioned in the London papers, but the architects never appeared before us. . . . I would have been far better pleased if the Institute of Architects had come before us and given us the official view of the scheme.

Mr. Morrell: Had the architects an opportunity of explaining their point?

Mr. Mooney: I said before, I personally invited the architects to come before us and they declined to do so. . . . When the Committee sat the Institute did not appear before them. They wrote to *The Times* and said the reason they did not appear was on the ground of cost. I invited the Institute to send a representative

before the Committee. The total cost to the Institute would be four guineas, yet the House of Commons is asked to-night to send this Bill back to the Committee in order to suit the Institute of British Architects.

Sir William Gelder: Why should the architects be required to spend £500 or £1,000 in opposing a scheme of this kind any more than any other class?

Mr. Mooney: If the Institute of British Architects had followed our suggestion they would have incurred no such cost; they could have come before the Committee and given their opinion.

Mr. Lamb: On this occasion the Chairman of the Committee invited them to come to the Committee, and yet they did not appear.

Lord Balcarras [an Hon. Associate of the Institute]: I frankly regret the attitude of the Institute of British Architects. I am not in their confidence. . . . from the knowledge I have of architects I think the hon. member opposite was very wide of the mark when he suggested that they did not place their case before the Committee simply because it would have placed a small expense on their personal pockets. I do not believe that.

The Chairman of Ways and Means (Mr. Emmott): Is it fair that the Committee should suffer because architects have failed in doing their duty? The Institute of British Architects did not appear before the Committee, although every chance was given to them to appear. No objection was made to their *locus*, and the chairman sent them a special invitation. I really think the hon. member for Brigg (Sir William Gelder) was hardly fair to the members of his own profession when he said it was a question of cost. I really do not think so meanly of the architects. If this is a matter of great public interest on which they feel so strongly, surely some of them would come forward and give evidence. . . . The architects had their chance and they did not take it.

Mr. Alfred Lyttelton: . . . He has actually said that because the Institute of British Architects failed to respond to the invitation of the Committee, London is for all time to be treated as if that evidence was not forthcoming and as if no other person could give it but the Institute of British Architects. Nothing could be more fundamentally wrong than that. The interest of the public is of great interest here. What has the public to do with the failure of the British architects to come before the Committee?

I believe very few members of the Institute have any knowledge of this severe rebuke by Parliament, which apparently was quite justified. The facts are clearly shown above, and may be briefly summed up as follows:—

1. The R.I.B.A. claimed the right to advise the Government.

2. The R.I.B.A. received the great compliment of a special invitation to advise a select Committee of the House of Commons.

3. The R.I.B.A. refused the invitation.

Who is the man, or who are the men responsible?

Yours obediently,

SYDNEY PERKS, F.S.A. [F.].

### A Dilapidations Dilemma!

12th July 1912.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—May I, through the JOURNAL, present a case for criticism and solution, as I am anxious to know if there is a definite ruling on the point involved in the following circumstances?

X., a doctor of medicine, took a lease of a house for 21 years in 1891. In 1898, X. sold his practice carried on at the house, and assigned the lease, with the consent of his lessor, to Dr. Y. At a later period, Dr. Y. took Dr. Z. into partnership. Later still, Dr. Y. being unable to meet the claims of creditors compounded with them, and then, having no means, he was bought out by his partner, Dr. Z., and Dr. Y. left this country.

In April last, Dr. X., the original lessee, had served upon him a schedule of dilapidations with the usual notice to carry out the repairs within three months.

That Dr. Y., the assignee, would (had he been within jurisdiction and a man of substance) have been liable for dilapidations is generally agreed. Dr. Z. never took an assignment from Dr. Y., and on being asked to do the dilapidations disclaimed liability. He carried on the practice in the house, and paid the rent hitherto paid by Dr. Y. The lease was in his possession, but only as a chattel. Could Dr. Z. be made legally liable? or must Dr. X. make good the dilapidations?—I am, Sir,

EDWARD A. JOLLYE [A.].

#### Earthquake-Resisting Construction.

6 Bloomsbury Square, W.C.: 23rd July 1912.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I am venturing to ask through the JOURNAL for an authoritative opinion on the following question: A friend of mine, Dr. Turner, a medical missionary in Nyasaland, wishes to build his house entirely of brick, *i.e.* with a brick arched and barrel-vaulted roof instead of the usual wood and corrugated iron roof on brick walls. There are many obvious advantages in this, but the point is which is the better form in view of earthquakes?

Yours faithfully,

HARRY S. STEWART [A.].

#### Books Received.

Military Architecture in England during the Middle Ages. By A. Hamilton Thompson, M.A., F.S.A. Illustrated with 200 Photographs, Drawings, and Plans. 80. Lond. 1912. 7s. 6d. net. Henry Frowde, Oxford University Press.

The Early Norman Castles of the British Isles. By Ella S. Armitage, Hon. Fellow Society of Antiquaries of Scotland. With Plans by D. H. Montgomerie, F.S.A. Demy 80. Lond. 1912. 15s. net. John Murray, Albemarle Street, W.

Canterbury Cathedral. By S. Hurst Seager, F.R.I.B.A. Illustrated with 49 photographs specially taken by the Author. "The Tourist Cathedral Series." Fcp. 80. Simpkin, Marshall & Co.

The Cathedrals of England and Wales: being a Fourth Edition of "English Cathedrals Illustrated." By Francis Bond, M.A., Lincoln College, Oxford, Hon. Associate R.I.B.A. Illustrated with over 200 reproductions from photographs and a series of ground plans to a uniform scale. 80. Lond. 1912. 7s. 6d. net. B. T. Batsford, 94 High Holborn.

Old Towns and New Needs: also the Town Extension Plan: being the Warburton Lectures for 1912. Delivered by Paul Waterhouse, M.A., F.R.I.B.A., and Raymond Unwin, F.R.I.B.A. 1s. net. Manchester University Press.

County Churches, Suffolk. By T. Hugh Bryant, Author of "Norfolk Churches" (18 vols.), &c. In 2 vols. Fcp. 80. Lond. 1910. 5s. net. George Allen & Co., Ltd., Ruskin House, 44-45 Rathbone Place, W.



9 CONDUIT STREET, LONDON, W., 27th July 1912.

#### CHRONICLE.

##### Council Appointments to Standing Committees.

The following appointments to the four Standing Committees have been made by the Council under By-law 51:—

ART.—T. Raffles Davidson [H.A.]; H. P. Burke Downing [F.]; C. H. B. Quennell [F.]; Halsey Ricardo [F.]; Edgar Wood [F.].

LITERATURE.—John Bilson, F.S.A. [F.]; Theodore Fyfe [F.]; C. E. Sayer [A.]; Leslie Waterhouse, M.A. Cantab. [F.]; Edmund Wimperis [F.].

PRACTICE.—A. W. Brewill [F.]; Matt. Garbutt [F.]; John Hudson [F.]; Albert W. Moore [F.]; Herbert A. Satchell [F.].

SCIENCE.—C. E. Bateman [F.]; W. R. Davidge [A.]; J. E. Franck [A.]; H. A. Saul [A.]; E. A. Young [A.].

##### Designs of Government Buildings.

Mr. Bennett Goldney, in a recent Parliamentary Paper, asked whether, in view of the dissatisfaction, both expressed and suppressed, with which the designs and accommodation of the more recently completed Government offices had been received by the public, the First Commissioner of Works would arrange with the Government that the preparation of all plans for future public buildings should be thrown open to public competition; whether, in the new buildings already contemplated, he would take steps to prevent any repetition of the mistakes which had so diminished the general comfort and convenience of large portions of so many of our more recent public offices; whether he would see that in any future plans the errors of internal planning, which were so palpable in the new offices of the Board of Trade and other buildings, insufficient lighting of many rooms, over-lighting of many corridors, lavish distribution of space on the one hand and cramped accommodation on the other, were not repeated; whether he would take steps to prevent the continuance of the present style of internal furnishing and so-called decoration of the interiors of our public offices; and whether he would abolish for the future the present system of only inviting designs for public buildings from a privileged panel of selected architects.

Mr. Wedgwood Benn: All these matters are receiving, and will receive, the most careful consideration of the First Commissioner. While guarding against such defects in new buildings as the hon. member indicates, the First Commissioner must not be understood to admit, as a whole, his sweeping indictment of existing buildings. It is not clear to what new buildings of the Board of Trade the hon. member refers.

Mr. Bennett Goldney further asked whether the First Commissioner would in future give the Members of the House an opportunity of examining all competitive schemes for the erection of new or the alteration of old Government buildings before any such schemes were finally chosen and approved, and whether he would give Members an opportunity within the House itself of seeing any schemes which might be selected for final approval before the final choice was made; whether he would inform the House as to the method of appointment of architects and others to the panel from which the designers of our more recent buildings had been selected; whether all qualified architects were eligible for a place on the panel; whether architects might appoint themselves to the panel; and, if not, would he explain why in the past certain architects of merit had been left off the panel while others of less notoriety had been promoted to a place upon it.

Mr. Benn: As has already been promised, designs for all the most important building schemes will be exhibited to Parliament before final approval, but the First Commissioner is doubtful whether opportunity can be given for their inspection within the House itself, though he hopes to be able to arrange it. It was stated last year that in recent cases architects have been selected from a panel submitted to the First Commissioner by the Royal Institute of British Architects. The First Commissioner does not feel himself able to investigate the proceedings of the Institute in drawing up the panel.

#### International Congress of the History of Art, Rome.

The Tenth International Congress of the History of Art will be held in Rome under the patronage of the King of Italy, from the 16th to 21st October, in the hall of the Royal Academy de' Lincei, Palazzo Corsini. The subjects for discussion are grouped under the following heads: (1) History of Early Christian and Medieval Art down to the close of the Trecento; (2) The Quattrocento; (3) History of Art from the Cinquecento down to the present day; (4) History of Art Methods; General Precautions for Works of Art; Researches into Artistic Technique; Organisation of Public Works. The Central Committee, acting in concert with the executive, will select readers of papers on subjects of general importance to be brought before the full conference. The languages of the Congress will be Italian, French, English, German,

and Spanish. Exhibitions will be held of reproductions of notable works, of Italian art periodicals, of catalogues of private collections, sale catalogues, &c., in connection with the subject. The subscription for a full member is 25 lire (£1 sterling); for ladies, relatives of members, 10 lire; for students furnished with a University ticket, 10 lire. Application for tickets and for all information should be made to the Secretary-General of the Congress, Signor Roberto Papini, Via Fabio Massimo 60, Rome.

#### A Correction.

From Sir CHARLES A. NICHOLSON, Bart. [F.]—

"I notice in reading Mr. Maurice B. Adams' paper in the JOURNAL of 29th June that I am credited with the design of the reredos now in St. Mary's Church, Hornsey. This is a mistake. The commission was given to my partner, Mr. H. C. Corlette, who was entirely responsible for the design and supervision of the work."

#### Obituary.

THOMAS ARNOLD [elected *Associate* 1867, *Fellow* 1904, placed on list of *Retired Fellows*, 1904] passed away on the 12th July. He practised as an architect in London for about forty years, returning to Edinburgh, his native place, twelve years ago. He was a pupil of David Cousin, the City Architect of Edinburgh, going through the usual course of studies at the Edinburgh School of Design under Mr. Christie, R.S.A., and Mr. Dallas. Mr. Christie, who formed a Sketching and Measuring Club, did great service for the young architect in days when he had nothing like the facilities of the present time; and one recalls the pleasure which the careful study of Holyrood Abbey and other old buildings in and around Edinburgh afforded the enthusiastic learner, and the happy comradeship of those golden days. Many members of that class and of the School of Design have risen to more or less eminence as painters, sculptors, and architects. Mr. Arnold, on the completion of his pupilage, ventured to London and was in the office of Sir Horace Jones for a season, afterwards beginning practice for himself, and erecting various Presbyterian and Congregational churches, houses and places of business. He directed his attention, as so many have done, to the study of the Hali-carnassus problem, and his solution, the writer thinks, is the most satisfactory that has been reached. A paper, with illustrations of his theory, appeared in the *Transactions* of the Edinburgh Architectural Association, Vol. III., and a perspective view of it is in the possession of the R.I.B.A. which might well be published. He was devoted to literature, and had several papers on "Scottish Architecture" in some of the early numbers of the *Architect*, illustrated with drawings by the etcher, Axel Haig.—G. S. AITKEN, Architect, 33 Castle Street, Edinburgh.

ARCHITECTS FROM GEORGE IV. TO  
GEORGE V.

By MAURICE B. ADAMS [F.].

*(Continued from page 607.)*

(1) F. BODLEY, R.A., stamped everything that he did with the utmost refinement and distinction, as well as much originality; his work would have graced any period of architecture. St. Michael's, Brighton; All Saints', Cambridge; the Church of the Holy Angels, Hoar Cross; St. Augustine's, Pendlebury; St. Mary's, Clumber; St. John's, Cowley, Oxford; St. Edward's, Holbeck; and Holy Trinity, Kensington, are a few among several remarkable examples of beauty and reserved power. Mention must also be made of the River House, Chelsea; the School Board Offices on the Embankment; Christ Church Buildings and St. Swithin's Quadrangle, Magdalen College, Oxford; King's and Queen's Colleges, Cambridge; and Washington Cathedral. His character was as charming as his work, and no one had a wider experience in perfecting design in the applied arts. Part of the work mentioned was done of course in conjunction with Thomas Garner. Bodley's reredos at King's Lynn is only one of many similar erections of his skill. When he was elected A.R.A. he told me that his works sent to the Royal Academy for exhibition were refused by the Council because, as they said, his share in the designs must pass without question, and Mr. Garner's part in them must be considered. This absurd contention much amused Bodley.

William Burges I also knew personally. His wonderful house at Melbury Road is worthy, like the Musée Plantin, Antwerp, of belonging to the nation. It is incomparably more interesting than Lord Leighton's house, though no doubt the Arab Hall of the latter, with its old Moorish tiles, is very beautiful and interesting.

William Burges joined H. Clutton in a competition for Lille Cathedral in 1856, which they won. Street, who took the second prize, said Burges was so familiar with French prejudice that he had taken the precaution to use French paper, and thereby obtained undue advantage. However that may be, Burges' drawings were so quaintly executed that Viollet-le-Duc at first believed that they were old drawings of the thirteenth century, till he discovered "Whatman's" water-mark in the paper. The church at Lille is a wretched building, boiled down from Burges and Street's designs, and erected by a local man named Leroy, Burges and Clutton having been got rid of.

The designs of William Burges were always thorough, including the most minute detail. Cork Cathedral; his churches at Skelton and Studley Royal, near Ripon; Cardiff Castle; St. Faith's, Stoke Newington; the Speech Room, Harrow, are among the most important. His design for the Law

Courts was architecturally by far the best. The scheme which he made for decorating St. Paul's Cathedral by a veneer of marble was shown at the Royal Academy in 1873. He was a most capable writer and the kindest of friends, though his temper was certainly volatile. When fitting up Worcester College Chapel, which he did with exquisite skill, he called to see the stalls made by Robinson. The carvings on the elbows represent animals. Burges said the whole thing was abominable and left in a rage. Robinson, feeling hurt, and knowing everything that could be done had been done, put the work back and stacked it away, waiting events. Some weeks after Burges called again, examined the stalls, and was entirely satisfied, though no changes whatever had been made. Only a short time before his death the Academy did itself the honour of electing him A.R.A. Burges' design for Edinburgh Cathedral would grace any period of art.

E. W. Godwin, F.S.A., like his personal friend, William Burges, imported French Gothic mannerisms, and exercised a great influence on his fellows, though, considering his genius, Godwin's career individually was largely a failure owing to his own personal shortcomings. Congleton and Northampton Town Halls, Dromore Castle, Glenhigh Towers, and some work at Castle Ashby for the Marquis of Northampton are his designs. He won the first competition for the Town Hall at Leicester, and built Whistler's house at Chelsea, and others at Bedford Park. Godwin created a style of his own, and took up Japanese art with ability. As a writer, and as an authority on costume and dramatic staging, he was unsurpassed.

George Edmund Street, R.A., architect of the Law Courts, was in every sense a great architect. His books on the brick and marble architecture of Italy and Gothic architecture in Spain display indefatigable industry and a discriminating incisive style. Bristol and Christ Church Cathedrals were partly rebuilt by him. Street told me that when the Dublin work was in hand a detail for the entrance arch was asked for. He drew it out on the spot, full size. As the structure proceeded a fragment of the old arch was found which proved to be identical with the profile he had supplied—so scholarly was Street's knowledge. His design for Edinburgh Cathedral was an excellent performance. Other examples of note are his fine churches at Kennington, Paddington, Eastbourne, Clifton, Bournemouth, and Oxford, also St. James the Less, Westminster, and the Convent at East Grinstead. Like Barry and Scott, Street was buried in Westminster Abbey; Bodley designed the brass over his grave.

I must be content merely to name some of the most able church architects of their day: John Prichard, Wm. White, R. J. Johnson, H. Clutton, J. S. Crowther, M. E. Hadfield, George Goldie, E. G. Paley, Mr. Archibald Dunn, and S. S. Teulon.



John P. Seddon, at one time Hon. Secretary of the Institute, did good work during the sixties; and John Douglas, neglected by the Royal Academy, created quite a school of his pupils, and well deserved the Royal Gold Medal which he did not get. He had just completed an exceptional house in which every detail followed the solid thoroughness of mediæval timber-building. Meeting the client on the job the employer said, "Very nice and all that, but damned expensive, Douglas." "True," replied the architect, "I found it so; I spent more than my commission on my clerks' wages looking after the work, and I don't think the builder has made a five-pound note out of his contract; but I'm glad you think it nice."

The enormous advance in church development and planning throughout the time just considered was further extended by others. George Gilbert Scott, Junr., as he was called, erected St. Agnes', Newington, in 1877, and All Hallows, Southwark, some years later, realising the poetry and efficiency of ecclesiastical work of a plainer kind in brick for the purposes of town churches and advanced Anglican worship. J. D. Sedding's two London churches—Holy Trinity, Sloane Street, and the Holy Redeemer, Clerkenwell—are exceedingly clever and well contrived, though quite different, and are characteristic of his duality of mind and versatile taste. Sedding usually made his sketches in a green-covered ledger-like book; one day, when out with him and a few companions, someone remarked as we walked along a country road, "What a curious book Sedding is using." "Not at all," ejaculated Sir Thomas Drew, "for he invariably designs and draws on the principle of 'Double Entry.'"

J. F. Bentley's smaller churches are very charming, and the Cathedral at Westminster will hand his name down to posterity, though it is doubtful if it will ever look so grand inside when decorated, as in its present plain carcase state, with the brick joints to give it scale. His seminary of St. Thomas at Hammersmith, though so plain, is a greater success than his florid College near Windsor.

St. Martin's Church in the Lewes Road, Brighton, erected about 1876 by Mr. Somers Clarke, F.S.A., possesses many masterly qualities.

It is hopeless to try even to mention all that deserve notice, but Mr. Wm. Niven's church at Teddington, Mr. A. H. Skipworth's church of St. Etheldreda, Fulham, some by Hodson Fowler of Durham, and others by Mr. Temple Moore, Mr. Cecil Hare, Sir Chas. Nicholson and Mr. W. Tapper are works pointing to possibilities of becoming worship; and Mr. J. Oldrid Scott's country churches, his Selby Abbey restoration, and his completion of the Duke of Norfolk's great church at Norwich, must be named. Of course the noble Cathedral at Liverpool, now being built by Mr. G. Gilbert Scott, is more important, and the Lady Chapel has already been completed. One could but

wish that the sea-weedy carving in this building might be modified or stopped. The design chosen in the competition by Messrs. G. F. Bodley and Norman Shaw has been much altered in execution.

One note has to be added to give an idea of what is at the back of the ecclesiastical development of architecture in churches. In 1854 seventeen cathedrals only had monthly celebrations, twelve others had weekly communions, and not a single cathedral a daily Eucharist. Now there are 9,000 churches in England with celebrations every week, and about a thousand with daily celebrations, not to mention the keeping of churches open for use all day long and many daily services.

Briefly let us turn to civic buildings, in which connection the Town Halls of Leeds and Hull by Cuthbert Broderick come to mind for their classic merit, which also marks John Burnet's works in Glasgow, with many others of distinction at Aberdeen and Edinburgh. Greek Thomson, too, had his admirers, though his work leaves me cold. I must mention Banks and Barry's buildings forming the quadrangle in front of the Royal Academy, and the Palladian buildings at its rear for London University by Sir James Pennethorne, erected in 1868; also the City Liberal Club, by Mr. G. E. Grayson, a few years later. David Bryce erected the Bank of Scotland, and J. Dick Peddie's work we recall with praise.

Alfred Waterhouse, R.A., of stupendous practice, was no sooner out of his articles than he won the Assize Courts at Manchester. Edmund Sharpe told me that Waterhouse had acknowledged to him how useful he had found the books of classified mouldings published by Sharpe, for, said he, "I was in the thick of my business before I was really ready." Manchester Town Hall demonstrated the unequalled skill of Waterhouse as a planner, and as a water-colourist he was graphically artistic. His excellent buildings all over the kingdom speak of him as an architect, and the Natural History Museum, if hard in material texture and not very happy in its colour, is not put out of countenance by its newer neighbours.

George Corson of Leeds, born the same year as Waterhouse, worked on the same modern lines with ability. Here we must not omit a line on "Victorian Harris," whose efforts, which won him this name, were by no means so trivial as some said they were. Bassett Keeling made a stir when he startled folk with his Strand Music Hall "Fancy Brand" front, for that was florid and vulgar enough; whereas Thomas Harris, who built Saltaire, Yorkshire, and another mansion at Stokesay, was an accomplished architect. The best Victorian brick buildings of the civic sort were called "Queen Anne," and the schools designed by John J. Stevenson in conjunction with Mr. E. R. Robson were admirably refined and clever. Mr. Basil Champneys, Mr. Philip Webb, Eden Nesfield, Richard Coad, George Devey, Sir Ernest George,



and Mr. Norman Shaw have all done work in this way which cannot be surpassed for originality and charm. The new Scotland Yard by Mr. Norman Shaw, and New Zealand Chambers in the City are second to none in their way, and the Rylands Library at Manchester by Mr. Basil Champneys deserves warm praise, though I may be exceeding the rule I laid down at the outset in saying so. The Imperial Institute and Lloyd's new buildings in the City, Wakefield Town Hall, and other conspicuous buildings are associated with Mr. T. E. Colcutt, and the "Criterion" recalls Thomas Verity and his connection with the Albert Hall. Time will not permit of my doing more than mention some other civic buildings, such as the University and Collegiate work at Oxford and Cambridge, Newcastle, Hampstead, Lancing, Rodean and Rugby, Eton, Horsham, Birmingham, Dartmouth, Bangor, and Aberdeen; Town Halls at Bradford, Plymouth, Belfast, Woolwich, Sheffield, Lancaster, Colchester, Cardiff, and Stockport; and Municipal Buildings at Chelsea, Oxford, Glasgow, West Ham, Walsall and Crewe; Public Libraries and Polytechnics all over England; Holborn Viaduct and the Thames Embankment. The Regent Street improvement, the Mall Processional Road, Victoria and Albert Museum, the War Office, the Admiralty Buildings, Charing Cross, the Wesleyan Memorial Hall, and the Strand enlargement scheme are fresh in our minds. The Office of Woods and Forests in Whitehall scales better with Inigo Jones's Banqueting Hall than any of its neighbours.

English and Scotch domestic work has exceeded in merit all foreign competition, and bids fair to reach a more general application as men learn to omit senseless detail and elaboration, depending instead more on outline and good proportion; but the Gothic spirit must be retained to keep it virile and adapted to modern requirements and domestic comfort. To quote Milton: "It is for homely features to keep Home."

The introduction of ferro-concrete construction and the facility of transporting materials, as well as the multiplication of specialists' building appliances, have not only quite revolutionised the contracting trades, but settled for ever the influence of local materials on work in different parts of the land. Curiously enough, it is the Metropolitan architect who now is most keenly anxious to retain indigenous modes and to revive traditional local styles should he be employed where any once obtained. The native architect, as a rule, perhaps to impress his work with what may pass as up-to-date in style, emulates what he assumes to be the latest phase of fashion in town as illustrated in the professional journals. This is a matter of keen regret. A hundred years ago architects were often builders as well: the Brothers Adam, like many less prominent architects, undertook to provide completed buildings. Now, when architects have

increased in numbers beyond all hope of lucrative employment, too much architectural work is being expensively handled wholesale by municipal trading schemes on the one hand, and by emporium furnishing firms or stores on the other. Registration is being pressed forward as a remedy. It may help the practitioner, even if it does not improve architecture as an art, for that depends upon the artist, whose skill is a matter of birthright and not of legal enactment.

No retrospect of the past century can reasonably be complete without some reference to the vexed question of restoration, which with all its disastrous results was carried out in the earlier Victorian period with far too big a letter R; much that was historically valuable and artistically beautiful was destroyed by well-meaning enthusiasts, who scraped and spoiled many a noble building at enormous expense without recognising the value of Architecture and her handmaidens in craftsmanship. We are all agreed about that, and now, let us hope, no capable architect would do anything of the sort we deplore. The pity is that the Protectionists do not more often rescue old buildings from thoughtless neglect; in their zeal to prevent an architect from touching an old church to make it more fit for contemporary worship, they overlook the fact that rack and ruin are going on elsewhere unheeded, and no effort is made to save and upkeep all kinds of even more valuable remains which if left alone will cease to exist altogether.

#### APPENDIX.

The appended list gives particulars of more or less prominent architects belonging to the period under review, but, to avoid risk of objection to a possibly invidious choice of names, architects still living have been eliminated from the list as originally compiled. A few names are included of men who were distinguished as patrons of architecture, or who are worthy of record as having exercised direct influence on the fine art of building, or as having been engaged in developing the minor arts, or in the literature associated with architecture and craftsmanship. The earlier names on the list are slightly anticipatory of the period under notice.

- JAMES STUART, 1713-1788 (*Athenian Architecture*, 1762-1818; 2nd edition by NICHOLAS REVETT, 1720-1804 (C. R. Cockerell, 1825-30).  
 GEORGE DANCE, 1741-1825.—Newgate Prison; College of Surgeons, Lincoln's Inn Fields; St. Luke's Hospital.  
 JAMES GANDON, 1742-1823.—Custom House; Four Courts and Colonnade of House of Lords, Dublin; Pupil of Sir Wm. Chambers.  
 JOSEPH BONOMI, 1743-1824.—Woodford Hall; House, Serjeants' Inn, Fleet Street, E.C.  
 THOMAS LEVERTON, 1743-1824.—Grocers' Hall, Poultry, E.C.; Lay-out of Bedford Square; House, West side of Lincoln's Inn Fields; interesting interiors.  
 JAMES WYATT, R.A., 1746-1813.—Worked in the Græco-Italian style; built Pantheon, Oxford Street, and did "Gothick" work, such as Fonthill Abbey, com-

- menced 1796; architect to Westminster Abbey; Palace at Kew; Doddington Hall; Ashridge House; restored several cathedrals.
- JOHN NASH, 1752-1825.—Lay-out of Regent Street; built Marble Arch; Buckingham Palace; Royal Pavilion, Brighton; Regent's Park Terraces; Haymarket Theatre; introduced the Stucco style.\*
- Sir JOHN SOANE, R.A., 1753-1837.—Bank of England, 1788; design for House of Lords; Churches, Walworth and Marylebone, &c.; founded Museum, Lincoln's Inn Fields; Gold Medallist.
- S. P. COCKERELL, 1754-1827.—Bishop of London's House, St. James's Square; Middleton Hall, Carmarthen; Gore Park, Sittingbourne; father of R. C. Cockerell.
- WM. PORDEN, 1755-1822.—Pupil of Wyatt. Eaton Hall, Cheshire.
- AUGUSTUS PUGIN, 1762-1832.—Pugin and Le Keux's *Normandy*; Pugin and Wilson's books on Gothic, Gables, Ornament, &c., engraved by John H. Le Keux 1812-1896 (also engraved Parker's and Billing's works and Ruskin's *Stones of Venice*).
- J. LINNELL BOND, 1766-1837.—Act of Parliament Architect for Waterloo Bridge, for which he made fine design, but which was built by George Rennie, 1817. Bond built Commercial Rooms, Bristol, and Portico to Hotel Stamford. (John Rennie erected London Bridge 1825; cost £2,000,000.)
- Sir J. WYATVILLE, R.A., 1766-1840.—Windsor Castle; introduced English version of the Empire style; spirited bird's-eye view, in Diploma Gallery, Royal Academy, of Mansion for Earl of Yarborough, 1826; declined to take Nash's place at Buckingham Palace when pressed to do so by the Regent.
- Sir RICHARD MORRISON, 1767-1849.—Kilcuddy Hall restoration; Ballyleigh Castle, Kerry; houses in Scotland; Kilruddery Castle; additions to Cashel Cathedral; County Court House, Clonmel; Shelton Abbey; "Ballyfin"; Court House, Carlow; Longford Castle alterations; Castle Kerry; partner with his son, William Vitruvius Morrison.
- \* The earliest known "patent" for cement dates 1677 by Kendricks Edisbury. It was called "Glassis," but no record remains as to its materials or process of manufacture. Coad's Patent Stone made of cement was used by Thomas Leverton in Bedford Square and Bloomsbury Street from 1771. The Brothers Adam used Liardet's patent cement stucco for their details and elevational surfaces in Fitzroy Square and the Adelphi. Roman or Parker's cement was patented in London in 1796. Portland cement was patented by Joseph Aspdin (a bricklayer) in 1824. Keen's cement was patented in 1838. Selenitic cement was invented by General Scott, 1870. The term "Stucco" vernacularly embraces two divergent things. One is a finer kind of mortar with ordinary carbonate of lime for its base, generally burnt limestone or hill chalk, and this "stucco," rightly so termed, sets very slowly, resists the action of the weather, and can be washed. It can be modelled when wet direct, being a pliable material. The other, designated "plaster of Paris," is based on sulphate of lime, prepared for use by burning gypsum or alabaster; it sets and becomes hard very rapidly. It perishes by exposure and cannot be washed. Clay or other plastic material has to be employed for moulds in which to cast the plaster. Both stucco and plaster were familiar to the ancients. In 46 B.C. Vitruvius gave exact instructions for stucco-making, and so hard and smooth was its finish that mirrors were made of its polished surface. In Mycenae archaic stucco is extant, and Geo. T. Robinson said he had seen stucco, laid centuries before Vitruvius's day, in better condition and less weather-worn than the marble which was placed alongside it. Canvas plaster, revived a few years ago, was well known to the ancients for masks on mummy cases.
- DAVID HAMILTON, 1768-1843.—3rd premium for Houses of Parliament; Royal Exchange, Glasgow; Hamilton Palace; Lennox Castle; Western Club, Glasgow; British Linen Union; Clydesdale and Western Banks.
- DANIEL A. ALEXANDER, 1768-1846.—Additions to Longford Castle; Prisons at Dartmoor and Maidstone.
- JOHN YENN, R.A., —1821, Architect.—First of the Alumni of the R.A. who served their Alma Mater in an official position; Treasurer R.A. 1796 in place of Sir William Chambers.
- WILLIAM STARK, 1770-1840.—Glasgow jail; Lunatic Asylum, Parliamentary Road; Hunterian Museum; St. George's Church, Glasgow; Sir Walter Scott described him as a genius.
- INWOODS (Senr. and Junr.) 1771-1843, 1798-1840.—Westminster Hospital; St. Pancras Church, Euston Road.—(W. H. INWOOD) St. Martin's Chapel; Regent Square Chapel; published *The Erechtheion at Athens*.
- JOHN BRITTON, 1771-1851.—*Architectural Antiquities of Great Britain*, 1807-26; Restoration Redcliff Church, Bristol; *Cathedral Antiquities*, 14 vols.
- JAMES SARGANT STOREY, 1771-1853.—*Cathedrals of Great Britain*, 1814-19; influenced Sir G. G. Scott.
- JOSEPH M. GANDY, A.R.A., 1771-1843.—Pupil of Wyatt; Phoenix and Pelican Insurance Office, Charing Cross; additions to Lancaster Prison; Buildings in Liverpool; *Designs for Rural Buildings*.
- W. ATKINSON, 1773-1839.—Pupil of Wyatt; Abbotsford for Sir Walter Scott, 1815.
- R. ABRAHAM, 1773-1850.—Middle Temple Library; Smith & Son's premises, Strand.
- JOHN SHAW, 1776-1832.—St. Dunstan's Church, Fleet St.; Great Hall, Christ's Hospital (now demolished).
- JOSEPH WOODS, 1776-1864.—First President of the London Architectural Society, 1806. (Savage and Elmes were Vice-Presidents, and Mr. Bushley Secretary.
- P. F. ROBINSON, 1776-1858.—One of the first Vice-Presidents of R.I.B.A., 1835-9; published *Vitruvius Britannicus*, 1833, with drawings by Henry Shaw, of Hatfield, Woburn, Hardwick, and Castle Ashby.
- THOMAS RICKMAN, 1776-1841.—*Attempt to discriminate the Styles of Architecture in England*, 1819; built St. George's Church, Birmingham, 1822; New Court, St. John's College, Cambridge; restored Bishop's Palace, Carlisle; erected twenty-five churches in the Midlands; helped Parker with *The Glossary of Architecture*; assisted by Twopenny (1806-1884).
- JAMES GILLESPIE GRAHAM, 1777-1855.—Competed for Houses of Parliament, assisted by A. Welby Pugin, and with him built Victoria Hall, Edinburgh, 1842; chief work, Convent, Whitehorse Lane, Edinburgh; introduced purer Gothic work into Scotland; Culdees Castle, Perth; Ross Priory, Dumbarton; Dunse Castle, Berwick.
- JAMES HAKEWILL, 1778-1843.—*Attempt to determine the Exact Character of Elizabethan Architecture*, 1835.
- W. WILKINS, R.A., 1778-1839.—University College, 1827; National Gallery, 1832 (cost £100,000); St. George's Hospital; University Club; Downing College, Cambridge.
- J. P. PAIN, 1779-1877 { Pupils of Nash; Court House  
G. R. PAIN, 1793-1839 { and prison for males, Cork,  
1818.
- JAMES SAVAGE, 1779-1852.—St. Luke's Church, Chelsea; Richmond Bridge, and Bridge over the Liffey, Dublin.
- Sir ROBERT SMIRKE, 1781-1867.—British Museum, 1823; Post Office, St. Martin's-le-Grand; Drury Lane Theatre.
- THOMAS PHILIP, EARL DE GREY, F.R.S., 1781-1859.—First President of the Royal Institute of British Architects, 1834-59.
- CHARLES WILD, 1781-1835.—Pupil of T. Malton; illustrated Canterbury Cathedral, 1807; York, 1809;

- Chester, 1813; Lichfield, 1813; Lincoln, 1819; Worcester, 1823.
- J. S. COTMAN, 1782-1842.—*Architectural Antiquities of Norfolk and Normandy*, 1818; *English Counties*, 1838.
- SAMUEL PROUT, 1783-1852.—Discoverer of the Picturesque in Old Cottages and Domestic Architecture; illustrated Britton's *Beauties of England and Wales*, 1801-18.
- J. C. LOUDON, 1783-1843.—Editor of *The Architectural Magazine*, 1833; author of *Encyclopædia of Cottage and Farm Buildings*, 1832. (*The Builders' Magazine*, 1786, was edited by "George Cook, Architect and Builder," and illustrated by John Carter.)
- THOMAS HAMILTON, 1784-1858.—Founder of the R.S.A. Burns Monuments, Alloway, Edinburgh, and Ayr; the College of Physicians and High School, Edinburgh; Knox Column, Glasgow; Town Buildings and Spire at Ayr.
- JOSEPH GWILT, 1784-1863.—Restored Southwark Cathedral, 1830. Published *Encyclopædia of Architecture*.
- SAMUEL BEAZLEY, 1786-1851.—Fourteen theatres and Ionic Colonnade, Drury Lane.
- L. N. COTTINGHAM, 1787-1847.—Architectural books; *Henry VII. Chapel*, in two volumes; made a famous collection of casts and examples, which formed part of the Royal Architectural Museum.
- JOHN DOBSON, 1787-1865.—Central Railway Station, Newcastle; exhibited the first coloured architectural drawing ever shown at the Royal Academy; till 1815 architects had to send black-and-white or brown line drawings, similar to Wyattville's diploma drawing.
- J. P. DEERING, R.A., 1787-1850.—Formerly Gandy; joint architect of University Club, now demolished; associated with Wilkins; Exeter Hall (demolished); St. Mark's Church, North Audley Street, N.W.
- CHARLES WILSON.—Faculty Hall; Free Church College and Church, Glasgow High School; Gartnavel Asylum; practised from 1835.
- G. L. TAYLOR, 1788-1873.—*Stones of Etruria, and Marbles of Ancient Rome*, 1859; laid out Westbourne Terrace and neighbouring squares.
- Prof. C. R. COCKERELL, P.R.I.B.A. (1860), 1788-1863.—Taylrian Building, Oxford; finished St. George's Hall, Liverpool; Philosophic Institution, Bristol; Hanover Chapel, Regent Street (demolished); St. David's College, Lampeter; National Monument, Calton Hill, Edinburgh; University Library, Cambridge; Westminster Life Office, Covent Garden; Sun Fire Assurance Office; completion of the Fitzwilliam Museum, Cambridge; Insurance Offices, Liverpool; additions to the Bank of England.
- WILLIAM HENRY PLAYFAIR, 1789-1857.—Lay-out of new part of Edinburgh; St. Stephen's Church, Royal Institution; National Gallery; Donaldson's Hospital; Free Church College, and Surgeons' Hall, all in Edinburgh.
- EDWARD BLORE, 1789-1879.—East Front of Buckingham Palace; repaired Glasgow Cathedral and Lambeth Parish Church; Architect to Westminster Abbey.
- WILLIAM BURN, 1789-1870.—Edinburgh and London; Duke of Buccleuch's House, Whitehall, S.W.; alterations to kitchen and basement of Blickling Hall, Norfolk. Famous for his many mansions and restorations in Scotland. (A saying of his time was that "to get a good restoration or a good house one should get it Burn'd.")
- T. CUDDY, 1790-1867.—Churches on the Grosvenor Estate, S.W.; Westminster Estate Offices; Gallery in Grosvenor House.
- THOMAS ALLASON, 1790-1852.—Alliance Fire Office, Bartholomew Lane; altered and renovated Blenheim, Woodstock, Oxford.
- LEWIS VULLIAMY, 1791-1871.—Dorchester House, Park Lane; mantels by Alfred Stevens, the sculptor.
- ED. CRESY, 1792-1858 (with G. L. Taylor).—*Architectural Antiquities of Rome*, 1821.
- P. HARDWICK, R.A., 1792-1870.—Lincoln's Inn Hall and Library.
- JOHN GOLDCUTT, 1793-1842.—First Hon. Sec. R.I.B.A.; alterations at White's Club House.
- T. L. DONALDSON, P.R.I.B.A. (1863-5), 1795-1885.—Church in Gordon Street, W.C.; Text-book on *Specifications*; connected with the Architectural Dictionary; Convener of the preliminary meeting 1834 to form the R.I.B.A.
- GEORGE BASEVI, 1795-1844.—Fitzwilliam Museum, Cambridge; Pupil of Soane; laid out Belgrave Square.
- Sir CHARLES BARRY, R.A., 1795-1860.—Bridgewater House, 1847; Travellers' Club; Reform Club, 1837; St. Peter's, Brighton; Houses of Parliament, 1840 (cost £1,600,000). Clumber House, Nottinghamshire; Gawthorpe Hall, Lancs.; Canford Manor, Dorset; Cliefden House, Bucks; Shrubland Park, Suffolk.
- E. MEIKLE KEMP, 1795-1844.—Scott Monument, Edinburgh.
- A. POYNTER, 1796-1886.—Crockford's Club, 1821; refaced Apsley House; Duke of York's Column.
- J. T. SCOLES, 1798-1863.—Pupil of Ireland and J. Carter; built Jesuit Church, Farm Street, Berkeley Square; St. James's Church, Paddington; Church of Our Lady, St. John's Wood.
- THOMAS GRAINGER, 1798-1861.—Lay-out of Newcastle-on-Tyne after the style of Nash's work in London.
- Sir WM. TITE, M.P., P.R.I.B.A. (1867-70), 1798-1873.—Royal Exchange (opened 1844), won in competition against Prof. Cockerell; built Westminster Bank, E.C., and several Railway Stations.
- A. SALVIN, 1799-1881.—Scotney Castle, 1837; rearranged Longford Castle main front, and added to the house; Restoration of Tower of London and Peterborough Cathedral.
- Prof. WILLIS, 1800-1875.—*Vaulting of the Middle Ages*, and other architectural works on the *Cathedrals; Nomenclature of the Architecture of the Middle Ages*, 1840, &c.
- DECIMUS BURTON, 1800-1881.—Athenæum Club; United Service Club, Pall Mall; Hyde Park Screen, 1828; "Conyborough," Lewes, and other mansions.
- HENRY SHAW, 1800-1873.—*Details of Gothic Architecture*, 1823; Works on Art, Old Furniture and Details.
- CHAS. J. RICHARDSON, 1800-1872.—Pupil of Soane; Books on Elizabethan work.
- SAMUEL ANGELL, 1800-1866.—Discovered the earliest-known Greek sculpture now in the Museum—*Selinus*.
- ALFRED BARTHOLOMEW, 1801-1845.—First editor of the *Builder*, 1843. (First weekly professional journal, *Civil Engineers and Architects' Journal*, 1837; *Architects and Building Gazette*, 1849; *Building News*, first issued 1855, enlarged 1873; *The Architect*, Prof. Roger Smith then editor, 1869; *British Architect*, 1874 (Manchester); *Irish Builder*, 1870; *Builders' Journal*, 1895.)
- Sir J. PENNETHORNE, 1801-1871.—Geological Museum, Jermyn Street; laid out New Oxford Street and Endell Street as part of a town-planning scheme for the Government; built the Record Office, Fetter Lane; West Front of Somerset House, 1842; Pupil of Pugin the Elder; greatly influenced Barry, and was an assistant to Nash.
- JAMES B. BUNNING, 1802-1863.—Architect to the City of London (1843-63); Billingsgate Market; Islington Cattle Market; Alterations to Newgate Prison, and built City of London School (both demolished).
- JOS. A. HANSOM, 1803-1882.—Birmingham Town Hall; Church of the Holy Name, Manchester; Church of St. Philip Neri, Arundel; Inventor of Safety Cabs; established *Builder* in 1842.
- H. WOODYER.—Church, Wokingham; Christ Church,

- Reading; All Saints' Hospital, Eastbourne, 1866; House of Mercy, Bovey Tracey, Devon.
- DAVID BRYCE, R.S.A., 1803-1876.—Fettes College; Bank of Scotland; "Cortachy," Forfar, and many Scotch mansions.
- W. RAILTON, 1803-1877.—Monument to Nelson, Trafalgar Square, 1839.
- ALEX. DICK GOUGH, 1804-1871.—Pupil of Wyatt; associated with R. L. Roumieu; built several churches in Islington and North London.
- C. A. BUCKLER, 1804-1904.—Centenarian architect; Church at Haverstock Hill; Work at Arundel Castle; Convents and Presbyteries.
- THOMAS ALLOM, 1805-1872.—Insurance Office top of St. James's Street, S.W. (demolished); laid out Notting Hill and built a church on the property; exceptionally capable draughtsman.
- DAVID MOCATTA, 1806-1882.—Stations and Viaducts on London, Brighton and South Coast Railway. (Henry Currey designed Hotel at London Bridge Station.)
- ARTHUR ASHPITEL, 1807-1869.—Restoration of ancient Rome and writer of several sessional papers.
- THOMAS HENRY WYATT, P.R.I.B.A. (1870-3), 1807-1880.—Liverpool Exchange; Wilton Church, Salisbury; many houses; Knightsbridge Barracks; Adelphi Theatre; Royal Gold Medallist 1873.
- JAMES FERGUSSON, F.R.S., 1808-1886.—*History of Architecture*, 1855; amateur. Designed "restorations" of ancient buildings; Architectural critic; built Picture Gallery, Kew Gardens; acted as Assessor R.C. Church, Spanish Place, W.
- Sir HENRY COLE, K.C.B., 1808-1882.—(Not an architect.) Prominently connected with 1851 Exhibition; Secretary Science and Art Department, 1858-1873; founded S. K. Museum.
- E. B. LAMB, 1808-1869.—Books on *Medieval Ornament*, 1830; *Studies of Ancient Domestic Architecture*, 1846; erected Town Hall, Hemel Hempstead, &c., &c.
- OWEN JONES, 1809-1874.—Ornamentalist; superintended Exhibition of 1851; joint director of decoration, Crystal Palace; built St. James's Hall, Piccadilly (pulled down); Jackson and Graham's premises, Oxford Street; decorated Khedive's Palace in Egypt. Published *The Alhambra*, 1842-5; *Polychromatic Ornament of Italy*, 1846; and *Grammar of Ornament*, 1856. Travelling Studentship at R.I.B.A. founded by the Misses Jones to his memory, 1886.
- EDMUND SHARPE, M.A., 1809-1877.—Pupil of Rickman; *Architectural Parallels*; books on details and classified mouldings; used terra-cotta for church work very early at Lever Bridge, 1845; Platt Church and St. Paul's, Scotforth. (See paper before Architectural Association on Terra-Cotta, June 1876, and articles by him in *Building News*, vol. 30, 1876, on this subject; Blashfield's terra-cotta introduced 1855.) Sharpe built 37 new churches; Wigan Parish Church was his first; founded the A.A. Annual Excursions, 1870; Royal Gold Medallist 1875.
- JOSEPH NASH, 1809-1878.—*The Mansions of England in the Olden Time*, 1839-49; and *Architecture of the Middle Ages*, &c.; Pupil of A. Pugin.
- BENJAMIN FERREY, 1810-1880.—Pupil of A. Pugin; St. Stephen's Church, Rochester Row, S.W.; Town Hall, Dorchester; "Huntsman's Court," "Wynn-stay," and other mansions; many churches, parsonages and houses; restored Wells Cathedral West Front; *Recollections of A. W. N. Pugin and A. Pugin*, 1861.
- S. W. DAWKES, 1811-1880.—Colney Hatch Lunatic Asylum; St. Andrew's, Wells Street; St. Mark's, Regent's Park, and other churches.
- TALBOT BURY, 1811-1877.—Pupil of A. Pugin; All Saints' Church, Clapham; St. James's Church, Dover; Hendon Church; St. John's Church, St. John's Common, Burgess Hill; Lodge Windsor, Upper Heyford, Oxford; Town Hall, Weymouth. Published *Remains of Ecclesiastical Woodwork*; worked on Houses of Parliament; made drawings for Owen Jones' *Alhambra*.
- F. H. LOCKWOOD, 1811-1878 (Lockwood & Mawson).—Design for Law Courts; built Bradford Town Hall; Hotel, Lincoln's Inn Fields; City Temple on Holborn Viaduct.
- Sir GEORGE GILBERT SCOTT, R.A., P.R.I.B.A. (1873-6), 1811-1878.—Leeds Infirmary; Albert Memorial, Hyde Park; Colonial Offices, Whitehall; St. Pancras Hotel; Oxford Memorial; Edinburgh Cathedral; Cathedral and other restorations, including Westminster Abbey; Ely; Hereford; Lichfield; Peterborough; Salisbury; Chichester (spire); St. David's; Bangor; St. Asaph; and St. Albans Abbey; erected mansions and churches at home and abroad, St. Mary Abbots', Kensington; Christ Church, Ealing; competed for the Law Courts; *Spring Garden Sketch Book*; Lectures on the Dome at Royal Academy; Founder of the Royal Architectural Museum; *Lectures on Medieval Architecture*, 1879; *Gleanings from Westminster Abbey*, 1861; *Restoration of St. Albans Abbey*, 1871.
- ED. C. HAKEWILL, 1812-1873.—Worked in conjunction with B. Ferrey, and built several churches in East Anglia.
- A. WELBY N. PUGIN, 1812-1852.—Houses of Parliament details with Sir Charles Barry; St. Mary's, Derby; School at Birmingham and St. Chad's Church; St. Gregory's Priory, Downside; Oscott College, 1837; Four churches Liverpool; Pro-Cathedral and Benedictine Monastery, Belmont, near Hereford; Killarney and Ennisorthy Cathedrals; Cheadle Church; extensions to Alton Towers; many churches, and one at Ramsgate erected at his own cost; also "The Grange," close by, where he lived; books on *Contrasts*, *Specimens*, *Timber Houses*.
- EDWARD L'ANSON, P.R.I.B.A. (1886-7), 1812-1888.—Bible Warehouse, Queen Victoria Street, E.C.; Royal Exchange Buildings; Medical School, E.C., and many office buildings.
- F. T. DOLLMAN, 1812-1899.—Dollman and Jobbins' *Domestic Architecture*; Monograph of Southwark Cathedral; built several churches and parsonages.
- R. C. CARPENTER, 1812-1855.—St. Paul's, West Street, Brighton; Colleges at Hurstpierpoint and Lancing; Church of St. Mary Magdalen, Munster Square; architect to Chichester Cathedral.
- W. B. MOFFATT, 1812-1887.—Partner with Sir Gilbert Scott; large connection and practice with Poor Law buildings and Infirmary Specialists; won vast number of competitions for same.
- M. E. HADFIELD, 1812-1885.—Salford Cathedral and other church and educational building work.
- S. S. TEULON, 1812-1873.—St. Stephen's Church, Hampstead; St. Andrew's Church, Stamford Street, E.C.; "Shadwell Court," Norfolk; "Hawkleyhurst," Petersfield, 1860.
- RICHARD CRICHTON.—Lawers Castle; Abercainey Abbey; early writer on Gothic, 1813; carried out much good work for its day in Scotland.
- DAVID BRANDON, F.S.A., 1813-1897.—Conservative Club, St. James's Street, S.W.; Clubs in Pall Mall and St. James' Square; very large practice, building mansions and country houses; provided £500 for a catalogue of the R.I.B.A. Library.
- HENRY LONSDALE ELMES, 1813-1847.—St. George's Hall, Liverpool, 1836 (finished by Prof. Cockerell at Elmes' wish); Collegiate Institution; County Asylum, West Derby; died in Jamaica.
- E. G. PALEY, 1813-1895 (Paley and Austin).—Book of Fonts; Pupil and partner of Edmund Sharpe; Church at Bettws-y-Coed and mountain churches; designs of much beauty; Royal Albert Asylum,



- Lancaster; design for the Cathedral at Liverpool; many fine churches, parsonages and schools; *John o'Gaunt's Sketch Book*.
- Sir CHAS. LANYON, M.P., 1813-1889.—Belfast Castle for Marquess of Donegal and several buildings in Belfast; Queen's College, &c.; Partner with Mr. W. H. Lynn.
- R. W. BILLINGS, 1813-1874.—*Baronial and Ecclesiastical Antiquities of Scotland*, 1845; many restorations in Scotland and England.
- JOHN THOS. ROCHEAD, 1814-1878.—Glasgow, originally of Edinburgh; built many churches in Late Gothic, such as St. John's Free Church and Park Church, Glasgow; Bank of England, George Square, and the Wallace Monument.
- WILLIAM BUTTERFIELD, 1814-1900.—Indentured to a builder in Horseferry Road, Westminster, for five years in 1831, the same year that he was a student member of the Architectural Society; All Saints', Margaret Street, W.; Keble College, Oxford; St. Cross Church, Winchester, restoration; Church, Stoke Newington; St. Alban's, Holborn; Churches at Kensington and Hammersmith; Rugby College Chapel; Royal Gold Medallist.
- JOHN BURNET, 1814-1901.—Glasgow Western Infirmary; Stock Exchange and Banks, Glasgow; many mansions, such as "Auchendenne," "Balmaghie," &c.; Partner with his son, Dr. J. J. Burnet, A.R.S.A.
- EWAN CHRISTIAN, P.R.I.B.A. (1884-86), 1814-1895.—2,040 works; churches, mansions, and parsonages; St. Mark's, Leicester; St. Matthew's, Cheltenham; Economic Insurance Office, Blackfriars; Cox's Bank, Charing Cross; National Portrait Gallery, 1890 (detailed by J. K. Colling); Mayfield, for Lord Penzance; restored Southwell Minster from 1857.
- Lord GRIMTHORPE, 1815-1905.—(Not an architect.) Published *Book on Building*; built Church at Doncaster, by Sir G. G. Scott; "restored" St. Albans Abbey; well known in connection with bells and clocks.
- J. J. COLE, 1815-1897.—New Stock Exchange, City; Gresham Life Assurance Offices, Poultry, E.C.; St. Mary's Church, Abberley, Worcester; Bletchington Park for Viscount Valentia.
- J. P. ST. AUBYN, 1815-1895.—St. Michael's Mount, Cornwall; New Buildings in the Temple; Carillon Tower, Abberley Hall, Worcester; much restoration of ecclesiastical work in Cornwall and Devon.
- GEORGE GODWIN, F.S.A., 1815-1888.—Editor of *The Builder* for 40 years; built Church, West Kensington; Royal Gold Medallist 1881.
- F. C. PENROSE, F.R.S., P.R.I.B.A. (1894-6), 1817-1903. Architect to St. Paul's Cathedral; built St. Paul's Cathedral Choir School; re-seated St. Stephen's, Walbrook, E.C.; published books on Athenian and Classic Architecture, and studied proportions and refinements of Greek architecture; Royal Gold Medallist 1883.
- ALFRED STEVENS, 1817-1875.—Sculptor and Designer of the Wellington Monument, St. Paul's Cathedral; Vases and Lions fronting forecourt of the British Museum; Chimney Pieces, Dorchester House (1856), Park Lane. Gained first prize for Metal Work, 1851, and certificate 1862. Designed Fireplaces and Lamp Standards; Decorated "Deysbrook," W. Derby, and his own house Haverstock Hill; Two ceilings for the Italian Courts, Crystal Palace; Majolica and refreshment room tables, South Kensington Museum.
- ALEXANDER THOMSON, 1817-1875.—"Greek Thomson," built several churches and shops in the Greek style.
- JOHN PRICHARD, 1817-1886.—Llandaff Cathedral restoration; New Probate Registry; St. John's Church, Cardiff; Bute Mausoleum, Cardiff; Cwm Avon Church, Glamorgan; Eastington Park, Stratford-on-Avon; sometime partner with J. P. Seddon.
- JOHN L. PEARSON, R.A., 1817-1897.—Truro Cathedral; St. Augustine's Church, Kilburn; Churches at Bournemouth, Croydon, and Red Lion Square, Holborn; Holy Trinity Church, Bessborough Gardens, S.W. (very fine tower and spire), St. Peter's, Vauxhall; Catholic Apostolic Church, Kilburn; St. Nicholas', Chiswick; New Astor Estate Offices, Thames Embankment; University Library, Cambridge; Schools, &c., "Westwood," Sydenham. Finished Buckeridge's work; Royal Gold Medallist 1880.
- CHARLES BUCKERIDGE, —1874.—Friend of Pearson's. National Hospital of St. John the Evangelist and Church of St. Mary the Virgin, Cowley St. John, Oxford, 1873.
- J. RAPHAEL BRANDON, 1817-1877.—(No relation of David Brandon, F.S.A.) Church of the Irvingites, Gordon Square, W.C.; Holy Trinity, Leverstock; St. Peter's, Windmill Street; design for New Law Courts; premises in Clement's Inn, Strand; books on *Parish Churches*, 1858; *The Open Timber Roofs of the Middle Ages*, 1849; *An Analysis of Gothic Architecture*, 1847-9, etc.; partner with J. A. Brandon.
- Prof. HAYTER LEWIS, F.S.A., 1818-1898.—Alhambra, Leicester Square, as a Scientific Institution, but turned into a Music Hall; educationalist and supporter of Royal Architectural Museum and R.I.B.A.
- WILLIAM SLATER, 1819-1870.—(Partner with R. C. Carpenter.) Digby Memorial, Sherbourne; Kilmore Cathedral; Joint Architect with Sir G. G. Scott, rebuilding spire, &c., at Chichester Cathedral; new Reredos there (now removed).
- HENRY CLUTTON, 1819-1893.—Design for Westminster Cathedral for Cardinal Manning; Mansion for Duke of Bedford, Kensington (now removed); Buildings in Covent Garden Piazza; associated with Wm. Burges in restoring Chapter House, Salisbury Cathedral, and in designing Lille Cathedral. Published book on François Premier Château and Mediæval work, &c., from France, 1856.
- JOHN RUSKIN, 1819-1900.—*Seven Lamps of Architecture*; *Stones of Venice*; art critic and voluminous writer on art matters.
- Sir HORACE JONES, P.R.I.B.A. (1882-4), 1819-1887.—Tower Bridge, 1894, cost 1½ millions (assisted in details by Brangwyn); New Council Chamber, Guildhall; Central Markets, Smithfield; Surveyor to City of London; contested election for Presidency of R.I.B.A. when Street was elected, 1881.
- JOSEPH CLARKE, F.S.A., 1819-1888.—Built fifty new churches—St. Luke's Church, Heywood, Manchester, the most important; St. Alban's, Rochdale; Training College, Culham; House of Charity, Rose Street, Soho; Hon. Sec. Royal Architectural Museum with Maurice B. Adams; designed the building in conjunction with Ewan Christian.
- JOHN GIBSON, 1819-1892.—Child's Bank, Fleet Street; premises of Society for Promoting Christian Knowledge (added to by Alfred Waterhouse), Northumberland Avenue; Banks in the City; excellent refined designs and detail. Royal Gold Medallist 1890.
- P. C. HARDWICK, F.S.A., 1820-1892.—Euston Station Booking Hall; Drummond's Bank, Charing Cross; New Charterhouse School; Addington Manor; Birmingham and Paddington Station Hotels.
- Right Hon. A. J. BERESFORD HOPE, M.P., P.R.I.B.A. (1865-7), 1820-1887.—President of the Royal Architectural Museum; All Saints' Church, &c., Margaret Street, W., erected at his expense; materially advanced the cause of Architecture and Ecclesiology.
- GEORGE DEVEY, 1820-1886.—"Betteshanger," near Dover, "Wilcote," "Combe Warren," "Killarney House," St. Albans Court, Kent; Goldings, Hertford, and many more houses.
- Sir M. DIGBY WYATT, M.A., 1820-1877.—India Office



- interior; Indian Civil Engineering College, Cooper's Hill; First Slade Professor of Fine Art, Cambridge, 1869; Author of *Geometric Mosaics in the Middle Ages*, *The Art of Illuminating*, *Sketches in Spain*; engaged as Secretary of the Executive, 1851 Exhibition; an ornamentalist and writer of eminence; Mansion at Knightsbridge and country houses.
- J. HUNGERFORD POLLEN, M.A., 1820-1902.—Added incongruous fittings to the big Library, Blickling Hall, and carried out decorations at the Oxford Union and Merton College Chapel, Oxford. Held the Chair of Fine Arts in the Roman Catholic University of Dublin. Originally a clergyman in the Church of England and associated with the Oxford movement. Held official editorship of the Science and Art Department of South Kensington Museum.
- HENRY CURREY, 1820-1900.—St. Thomas's Hospital (Currey & Hunt); Hotel, London Bridge, and Commercial Buildings; Peninsular and Oriental Company's Offices; Baths, Buxton.
- J. WOODY PAPWORTH, 1820-1870.—Pioneer, Voluntary Examination in Architecture.
- J. DRAYTON WYATT, 1821-1891.—Founded the Architectural Association, 1847, with Prof. Kerr; made drawings for Dollman's *Domestic Architecture*, and J. K. Colling's *Details*; restored several churches in Suffolk and Gloucestershire.
- H. B. GARLING, 1821-1909.—Won first Premium War Office, 1857; competed in Law Courts Competition by selection; did Gothic work of merit.
- CUTHBERT BRODRICK, 1822-1905 (Brodrick & Smith).—Leeds Town Hall; Grand Hotel, Scarborough; Hull Town Hall; Leeds Corn Exchange; York Bank, Hull; E. Riding County Offices, Beverley; built himself a chateau in France.
- WYATT PAPWORTH, 1822-1894.—Projector and Editor of the *Dictionary of Architecture*, 1852-92; Curator of Soane Museum, 1893-4; Bibliographer of Architecture.
- Prof. ROBERT KERR, 1822-1904.—Founded the Architectural Association (with Drayton Wyatt); built "Bearwood," for Mr. Walter of *The Times*; *The Englishman's House*; and also wrote a novel, *The Ambassador Extraordinary*, in which William Burges was introduced as a character; voluble and able speaker; adept at litigation.
- JAMES K. COLLING, 1822-1905.—St. Paul's Church, Hooton, Cheshire, and several Churches; detailed work for Ewan Christian at National Portrait Gallery. Published *Details of Gothic Architecture*, *Art Foliage*, and other books; helped Wm. Burn.
- Major-General H. G. D. SCOTT, C.B., F.R.S., 1822-1883.—Science Schools, Exhibition Road, South Kensington, the best example of the use of terra-cotta in London; Royal Albert Hall, Frieze on the Exterior from Cartoons by Poynter, Armitage, and other leading painters; details of the building by T. Verity.
- ARTHUR BILLING, 1823-1896 (Newman and Billing).—Pupil of Ferrey; many churches and restorations carefully done after manner of the time; also built business premises; Architect to Guy's Hospital.
- CHARLES BARRY, F.S.A., P.R.I.B.A. (1876-9), 1823-1900.—Burlington House, Piccadilly (Banks & Barry); Dulwich College and Public Library; Institution of Civil Engineers, Great George Street, S.W.; Royal Gold Medallist 1877.
- JAS. B. WARING, 1823-1875.—Engaged on the Architecture Courts of the Crystal Palace. Published *Architecture and Ornaments*, *Masterpieces of Ornamental Art*, 1857, *Architectural Art in Italy and Spain* (with Macquoid); thought himself a prophet.
- R. J. WITHERS, 1823-1894.—Built good, cheap type of brick churches, erected with regard to style and public worship.
- THOMAS KNIGHTLEY, 1823-1905.—Queen's Hall, Regent Street (with Phipps), a good acoustic building; Birkbeck Bank Buildings, Holborn, in fluted glazed terra-cotta; hotels and the like.
- JOHN NORTON, 1823-1904.—"Elvedon," for the Maharajah Dhuleep Singh, in W. Suffolk; International College, Isleworth; "Nutfield," Surrey; houses, Welbeck Street, and many churches.
- PHILIP E. MASEY, 1823-1897.—Partner with Norton; excellent writer on architectural subjects under the initials "P. E. M."; devoted to designing Flying Machines in the 'seventies.
- W. H. CROSSLAND.—Pupil of Sir Gilbert Scott; Rochdale Town Hall; Huddersfield Post Office; Royal Holloway Sanatorium and Royal Holloway College, Egham; "Akroydon," Halifax; Langley Hall, &c.
- FRANCIS FOWKE, 1823-1865.—Capt. Royal Engineers; designed Sheepshanks Gallery with Redgrave; Museum of Science and Art, Edinburgh; enlarged Dublin National Gallery; erected Exhibition building, 1862; commenced South Kensington Museum permanent buildings, still standing (1911).
- GEORGE EDMUND STREET, R.A., P.R.I.B.A. (1881), 1824-1881.—Pupil of Owen Carter, Winchester, 1841; Royal Courts of Justice; St. James-the-Less, Westminster; St. Mary Magdalen, Paddington; Crimean Memorial Church, Constantinople; American Church, Paris; Christ Church Cathedral, Dublin, restoration; Bristol and York Minster; Salisbury and Carlisle Cathedrals; Churches at Eastbourne, Bournemouth, Oxford, and Lille Cathedral 2nd Prize design; Sisterhood of All Saints, East Grinstead; Cuddesdon Church and Palace, Oxon.; Mansion, Cadogan Square; own house at Holmdale and Church adjoining, Surrey; contested Presidentship R.I.B.A., 1881; Royal Gold Medallist, 1874; *Brick and Marble Architecture of the Middle Ages in Italy*, 1855; *Gothic Architecture of Spain*, 1865; *Cathedral of Holy Trinity, Dublin*, 1862; designed Gilbert Scott Brass, Westminster Abbey; buried in the Abbey.
- J. DICK PEDDIE, R.S.A., 1824-1901.—Queen Street Hall, University Club, and Royal Bank of Edinburgh; Telling room, Insurance Office, Glasgow; Aberdeen Public Buildings, and many mansions; Partner with C. G. H. Kinnear.
- GEORGE SOMERS CLARKE, 1825-1882.—Pupil of Sir Chas. Barry; Schools, Upper North Street, Brighton; Deaf and Dumb Institution, Kemp Town; "Wyfold Court," near Henley; Cowley Manor, Gloucestershire; Maresfield Rectory, Sussex; Merchant Seamen's Orphan Asylum, Snaresbrook; General Credit and Discount Company's premises, Lothbury, E.C.; worked on the Houses of Parliament drawings, which were published from his draughts.
- JAMES BROOKS, 1825-1901.—Royal Gold Medallist 1895; St. John's, Holland Road, W. (not the west front, 1910); several notable churches: St. Michael's, Shoreditch; Plaistow, Stoke Newington, and East London; Hornsey Parish Church; design for Liverpool Cathedral, first competition; design Tonbridge School Chapel; stables in Mayfair, some houses and various churches in the provinces and elsewhere.
- WILLIAM WHITE, F.S.A., 1825-1900.—Humewood, Wicklow; Churches at Battersea, Notting Hill, Lyndhurst, Bayswater, Farringdon Church, Exeter; Madagascar Cathedral; Pretoria Cathedral; many residences, excellent schools, parsonages and churches.
- GEORGE AITCHISON, R.A., P.R.I.B.A. (1896-9), 1825-1910.—Professor of Architecture at the R.A.; Decoration of Goldsmiths' Hall, E.C.; Marble work, side Chapel, Church of the Oratory, Brompton; Arab Hall, Lord Leighton's House, Kensington; Lord Leconfield's house decorations; in partnership with his father in Trinity Square, with work at the Docks;

- friend of William Burges, A.R.A. Royal Gold Medallist 1898.
- EDWARD LACY GARRETT.—*Elementary Principles of Design* (Weale's Series), 1850; a high-class book.
- THOMAS WORTHINGTON, 1826-1909.—Manchester College, Oxford; Memorial Fountain, Bolton Abbey, to Lord Fredk. Cavendish; Infirmary at Halifax, Wigan, &c.; Bath Hotel, Harrogate; many works in Manchester.
- STEPHEN SALTER, 1826-1896.—Clever Sketcher of French Renaissance work; Belgrave Hospital, Kennington (Salter and Adams); Examination Hall, Physicians and Surgeons, Thames Embankment.
- YEOWILLE THOMASON, 1826-1901.—Council House, Birmingham; Union Club, Colmore Row; Synagogue, Singer's Hill; Hotels and Offices.
- S. J. NICHOLL, 1826-1905.—Pupil of Scoles; Prize Essay on brick-making, 1845; St. Francis' Church, Liverpool; Cox & Sons' Premises, Maiden Lane; R.C. Church at Chiswick (demolished).
- J. P. SEDDON, 1827-1906.—Partner with Pritchard (worked with R. H. Gough and with Coates Carter); selected to submit design for Law Courts and Whitehall Public Offices; competed for Cork Cathedral; interested in Glass Mosaic, and faced walls of Sanctuary in Rochester Cathedral with same in foliations; Pulpit Gt. Yarmouth Church; erected Hotel, Aberystwyth, and converted it into a college; St. Paul's Church, Hammersmith; Hon. Sec. R.I.B.A. and of Royal Architectural Museum with Maurice B. Adams; friend of Wm. Burges. Voluminous writer and lecturer.
- EDWARD SALOMON, 1827-1906.—Messrs. Agnew's Galleries, Bond Street, W., and at Liverpool; Reform Club and Prince's Theatre, Manchester.
- WILLIAM BURGESS, A.R.A., 1827-1881.—Pupil of Blore. "Knighthayes," Tiverton, Devon, 1869; Cork Cathedral and Cardiff Castle; First premiated designs for Lille Cathedral, and Church, Constantinople; Law Courts design of much beauty; design for Edinburgh Cathedral; fittings Worcester College Chapel, Oxford; selected to prepare scheme for the Decoration of St. Paul's Cathedral. (Models shown of this work at the Royal Academy; it was proposed to line Wren's work with marbles.) Hartford College, Connecticut; Houses at Cardiff and Kensington; Waltham Abbey Choir restoration; Model Lodgings, St. Anne's, Soho; Church, Studley Royal, Yorks. *Architectural Drawings of the Middle Ages*, 1887; *Art applied to Industry*.
- GEORGE FREDK. BODLEY, R.A., 1827-1907.—St. Michael's Church, Brighton (now enlarged by Chappell, who was with Burges); Churches, Hoar Cross, Kensington Gore, Brentford, &c.; Washington Cathedral and San Francisco Cathedral; School Board Offices, Thames Embankment (since enlarged for the L.C.C. by E. R. Robson and Col. Edis); Reredos and rood at St. Alban's, Holborn (after death of Butterfield); St. Paul's Cathedral Reredos with T. Garner, his partner; many colleges at Oxford and Cambridge; churches, mansions, and schools; published a book of Poems; designed memorial brass in Westminster Abbey over grave of G. E. Street; Royal Gold Medallist 1899.
- WILLIAM HILL (Leeds), 1828-1888.—Portsmouth Town Hall (£100,000); Leeds Dispensary and Poor Law Offices.
- ARTHUR CATES, 1828-1901.—Pupil of Smirke; premises in Piccadilly; Chambers, Middle Temple; Architect to H.M. Office of Woods; Educationalist and supporter of Institute; furthered scheme of Examination; founded "The Arthur Cates" Prize for Study of Architecture, 1902.
- GEORGE T. ROBINSON, F.S.A., 1828-1897.—(Partner with Paull of Manchester); built Burslem Town Hall; Exchange, Wolverhampton; Art adviser to Burke & Co. and to Trollope & Co. A high-class writer on art and capable journalist; confined in Metz during Franco-German War.
- SIR T. N. DEANE, R.H.A., 1828-1899.—(With Woodward.) Submitted design for the Law Courts, London, and for the Imperial Institute; built Museum at Oxford (Ruskin's scheme of carvings); Crown Life Insurance Offices in Fleet Street; Macarthur Hall, Belfast; Museum, Trinity College, Dublin, and Library, Christ Church College, Oxford; Portumna Castle; Church of Ireland Training College, Dublin; Tuam Cathedral, &c.
- CAMPBELL DOUGLAS, 1828-1910.—Partner with James Sellars, d. 1888; partner with his pupil, J. J. Stevenson; Anderson's College; Medical Schools; Spicers School, Beith, Ayrshire; New Club, Glasgow; *Glasgow Herald* Buildings; Wylie and Lochhead Warehouses; Victoria Infirmary, Glasgow; Dysart Buildings, Fife; Ayr Town Hall; Scottish Amicable Insurance Offices, Glasgow; St. Andrew's Hall, Glasgow; Netherhall Largs Asylum.
- GEORGE GOLDIE, 1829-1887.—(Goldie & Child.) Pro-Cathedral, Kensington; St. James's Church, Spanish Place (selected by James Fergusson); St. Wilfrid's Church, York; St. Mungo's, Glasgow; houses, convents and presbyteries.
- J. T. WIMPERIS, 1829-1904.—Grafton Gallery; Messrs. Elkington's Premises, Regent Street; Mansions, Park Lane, and West End Premises in Bond Street.
- SIR ARTHUR BLOMFIELD, A.R.A., 1829-1899.—Church House, Westminster; Sion College, Embankment; Bank of England, Fleet Street; completed the Law Courts; Church for the Blind, Oxford Street; Churches at Walmer, Marylebone, Great Marlborough Street, Wilton Road, &c.; Alterations, St. Peter's, Eaton Square; many mansions, colleges, restorations, and schools; Royal Gold Medallist 1891.
- JOHN DOUGLAS (Chester), 1829-1911.—Banks, Insurance Offices, and premises in Chester; several mansions and houses for Duke of Westminster; Gladstone Memorial Library; new churches at Barmouth, and other places; restorations, &c. *Abbey Square Sketch Book*.
- J. CHATWIN (Birmingham), 1829-1907.—Pupil of Sir Charles Barry; Lloyd's Bank, Lombard Street; Wolverhampton Art Gallery; chiefly church work.
- H. SAXON SNELL, 1830-1904.—Pupil of Pennethorne; Infirmary, Marylebone, St. George's, St. Olave's, and Holborn; Royal Victoria Hospital, Montreal; Royal Infirmary, Hull and Aberdeen; published *Charitable and Parochial Establishments and Hospital Construction* (with Dr. Mouat); founded Saxon Snell Scholarship at R.I.B.A.
- JAMES MURGATROYD, 1830-1895 (with Mills). Manchester Royal Exchange; Crumpsall Workhouse, and many offices and business premises in Lancashire.
- T. M. LOCKWOOD, 1830-1900.—Law Courts, Chester; Town Hall, Whitchurch, Salop; Oswestry Municipal Buildings; premises, Eastgate Street, Watergate Row, Bridge Street Row, Chester; Congregational Chapel, Chester, and work for Duke of Westminster.
- THOMAS HARRIS, 1830-1900.—"Victorian Harris." Buildings in Bond Street, Oxford Street; Mansion for Sir Titus Salt in Yorkshire; Mansion near Stokesay Castle, Salop; published *Victorian Architecture* (Bell & Daldy, 1860); *The Periods of English Architecture*, 1894 (Batsford); Batsford's shop, &c.
- GEORGE TRUEFITT, 1830-1905.—St. George's Church, Tufnell Park; House, Rotten Row; Davy Hulme Church, octagonal plan, 1867; Bank, Crouch End; houses in Sussex, &c.
- CHAS. FORSTER HAYWARD, F.S.A., 1830-1905.—Duke of

- Cornwall Hotel, Plymouth; houses in Mayfair; Tailors' Benevolent Institution, Haverstock Hill, "Druries," Harrow; Lambert and Butler's Premises, Drury Lane.
- ALFRED WATERHOUSE, R.A., P.R.I.B.A. (1888-91), 1830-1905.—Competed for the Law Courts; built Assize Courts, Town Hall, and Owens College, Manchester; University, Liverpool; Eaton Hall, Cheshire; Natural History Museum, S. Kensington; Prudential Buildings, Holborn; Weigh House Chapel; Lime Street Hotel, Liverpool; Reading Town Hall; Bank, Lincoln's Inn; National Liberal Club; Colleges, Oxford and Cambridge; Hôtel Métropole, Brighton; premises Piccadilly, &c., &c.; Royal Gold Medallist 1878.
- GEORGE CORSON (Leeds), 1830-1910.—Municipal Buildings, Library, and School Board Offices, Leeds, £100,000; First premiated design, Glasgow Municipal Buildings; banks, offices, houses, Leeds; schools, &c.
- THOMAS BLASHILL, 1830-1905.—Superintending Architect L.C.C. (and Metropolitan Board of Works); Trübner's premises, Ludgate Hill, and some church work; Educationalist and writer on practical and archaeological subjects; furthered foreign travel for students.
- EDWARD M. BARRY, R.A., 1830-1880.—Design for the Law Courts judged the best plan; proposed joint architect with Street, given National Gallery in lieu thereof and added some galleries at rear; Halifax Town Hall; Charing Cross and Cannon Street Station Hotels; buildings in Middle Temple, E.C.; Art Union premises, Strand; Schools, Endell Street, W.C.; Mansions in Sussex, &c., &c.; Lectures as Professor of Architecture before the Royal Academy issued in book form, 1881.
- C. WICKES.—*Illustrations of the Spires of the Mediæval Churches of England*, folio, 1853-59.
- CHARLES LOCKE EASTLAKE, 1832-1906.—Articled to P. Hardwick, R.A., Secretary R.I.B.A. 1866 to 1878, resigned to take Keepership of National Gallery. Wm. Henry White succeeded him at the Institute. Published *History of the Gothic Revival*, 1872; *Hints on Household Tax's*, 1872; Guide books to the Louvre, Paris, and the Brera Gallery, Milan; contributor to the *Building News* for many years.
- J. S. CROWTHER, 1832-1893.—Bowman and Crowther's *Churches of the Middle Ages*, 1855; Architect to Manchester Cathedral; Church of St. Mary, Moss Lane, Hulme, 1858; St. Alban's, Waterlow Road, Manchester, 1874, and others.
- R. J. JOHNSON, 1832-1892.—Durham College of Science; architect, Cathedral of St. Nicholas, Newcastle; All Saints', Gosforth; two churches in Newcastle, and many others. Barnard Castle Schools, "Pendover," "Upsall Hall," "Kirklevington," Banks and Insurance Offices; published *Specimens of Early French Architecture* (partner with Mr. Hicks).
- JOHN J. STEVENSON, F.S.A., 1832-1908.—Pupil of David Bryce and Sir G. G. Scott: "Red House," Bayswater; Kensington Court, and houses, Melbury Road, W., Hampstead, Oxford, Chelsea, Exhibition Road, S.W.; churches, Crieff and Perth; University Laboratory and Christ Church College Buildings, Cambridge; Sedgwick Memorial of Geology; Premises, Fenchurch Street, E.C., and at Glasgow; London School Board Schools; *House Architecture*, 2 vols., 1880; Paper at Institute, *Architectural Restoration*, 1877; answered by Sir G. Scott.
- W. M. FAWCETT, M.A., F.S.A., 1833-1909.—Competed for Cork Cathedral; built additions to King's, Queen's, Peterhouse and Emanuel Colleges, Cambridge; Cavendish Museum; Cambridge County Gaol; Anatomy Schools, Cambridge and Guildhall; Women's Hostel; many churches, &c.; mansions in Ireland and elsewhere.
- Prof. ROGER SMITH, 1833-1903.—Educationalist; built schools and chapels; edited the *Architect* for a short time; *History of Architecture* (conjointly with Mr. John Slater).
- EDWARD W. GODWIN, F.S.A., 1833-1886.—Partner with Crisp, of Bristol; built Congleton and Northampton Town Halls; Dromore Castle; Glenbigh Towers; Dingle Bay, Kerry; buildings at Castle Ashby; Plymouth Municipal Buildings (consulting architect with Hine and Odgers); design with Col. Edis for the Berlin Houses of Parliament; won first Premium, Leicester Town Hall Competition; houses, Northampton; Parsonage, Moor Green; houses at Bedford Park; Whistler's House, Tite Street, Chelsea; furniture, Japanese art adapter; costumes and theatrical decorator; excellent writer on Art; published *Temple Bar*, illustrated, 1877, and *Art in the Conservatory* (with Maurice B. Adams); friend of Wm. Burges.
- F. P. COCKERELL, 1833-1878.—Hon. Sec. R.I.B.A. Freemasons' Hall and Tavern; Art Gallery, Pall Mall; many country houses, and good detail; pupil of Hardwick.
- E. WELBY PUGIN, 1834-1875.—Queenstown Cathedral (with his pupil, G. C. Ashlin, R.H.A.); St. Peter's Church, Cork; All Saints', Stourbridge, 1863, and many other churches, with monastic buildings; engaged with Herbert in litigation.
- WILLIAM MORRIS, 1834-1896.—Decorator, poet, and art furnisher; writer and printer; Pupil of G. E. Street.
- W. EDEN NESFIELD, 1835-1888.—Pupil of W. Burn and Salvin; partner with Mr. Norman Shaw; published *Specimens of Mediæval Architecture*, 1862 (lithographed by Newman); Cloverley Hall; Bank, Saffron Walden; Combe Abbey, Coventry, for the Earl of Craven; several schools; lodges at Kew Gardens and Regent's Park, N.W., and other houses.
- E. G. BRITON (Oxford).—Banbury Town Hall, and buildings in and round Oxford.
- C. J. PHIPPS, F.S.A., 1835-1897.—"Star and Garter," Richmond; His Majesty's Theatre, Haymarket, and many theatres in England, Scotland and Ireland; Leinster Hall, Dublin; R.I.B.A. premises.
- BASSETT KEELING, 1836-1886.—"Strand Music Hall"; Auction Mart Restaurant, Tokenhouse Buildings; "Whilome"; churches at Campden Hill Square and Green Hill, Harrow; made cemetery chapels a speciality and won many competitions for same; cultivated the "Victorian" style.
- H. W. BREWER, 1836-1903.—Architectural artist and illustrator; lecturer and archaeological writer; many ideal restorations published in the *Builder*, in bird's-eye views of London, Oxford, &c.; historic sketches, organs and galleries.
- HENRY SPALDING, 1836-1910.—Partner with Mr. A. W. S. Cross, M.A.; Mount Vernon Hospital, Fitzroy Square; Manchester School of Technology; Baths, Hampstead, Camberwell, Dulwich, Shoreditch and Coventry; Swanley Home for Boys; Manchester Industrial Dwellings.
- C. E. KEMPE, 1837-1907.—Connected with Kemp Town, Brighton; stained glass designer; examples at St. Paul's Cathedral; Ledbury Church; Pembroke College Chapel, Oxford; Petworth Church, Sussex; lived in a beautiful 15th-century house, Lindfield; designed ecclesiastical embroidery, &c.
- THOMAS VERITY, 1837-1891.—"Criterion" Restaurant (won in open competition); Scarborough Spa Saloons; Nottingham Municipal Buildings; Kensington Public Baths; several theatres; placed second in the New Admiralty Offices Competition with his partner, Mr. G. H. Hunt; Verity detailed the Albert Hall for General Scott.
- Sir THOMAS DREW, R.H.A., P.R.H.A., 1837-1910.—erected Belfast Cathedral; continued the work of G. E.

- Street, Christ Church Cathedral, Dublin: competed for Queen Victoria Memorial, and was the only competitor who proposed to refront Buckingham Palace as part of the scheme: Banks, Insurance Offices; many restorations and churches.
- JOHN DANDO SEDDING, 1838-1891.—Holy Trinity Church, Sloane Street; churches, Clerkenwell, Highgate, Boscombe, Ealing, Falmouth, Netley, and elsewhere; Children's Hospital, St. Michael's, Shoreditch; houses for Col. Wynch Knole, Dunster, and Mr. Ed. Christie, Bournemouth; Clergy House, Plymouth; book on *Garden Craft*; designed wall papers and fabrics.
- GEORGE GILBERT SCOTT, M.A., 1839-1897.—Son of Sir Gilbert Scott; Church of St. Agnes, Kennington, S.E., 1877; St. John's Church, Norwich, for Duke of Norfolk; College additions and buildings, Oxford and Cambridge; Church of All Hallows, Southwark; published *English Church Architecture*, 1881.
- THOMAS GARNER, 1839-1906.—St. Paul's Cathedral Reredos; New wing Magdalen College, Oxford; Church at Harrow; restored Fritwell Manor, Banbury, where he lived; many years partner with G. F. Bodley, R.A.; Choir to the Chapel, Downside Abbey, Bath, 1902; *Domestic Architecture of the Tudor Period*, by Thos. Garner and Arthur Stratton, 1910.
- ALFRED DARBYSHIRE, 1839-1908.—Pupil of Bowman and Crowther; Market for Baroness Burdett-Coutts; much work in Manchester; Victoria Fountain, Victoria Park; Theatre work and business premises.
- J. F. BENTLEY, 1839-1902.—Pupil of Henry Chutton; Roman Catholic Cathedral, Westminster; Jesuit College, Beaumont, Windsor; St. Thomas' Seminary, Hammersmith; churches: Peshurst; St. Mary's, Chelsea; St. Francis', Notting Hill; Holyrood, Watford; St. Mary's, Bayswater; Corpus Christi, Brixton Rise; Schools and Convent, Clapham; Chapel to St. John's Church, Hammersmith.
- J. M. BRYDON, 1840-1901.—Design for Kensington Town Hall rejected and Robert Walker's chosen; built St. Peter's Hospital, Covent Garden; Women's Hospital, Euston Road; Vestry Hall and Library, Chelsea; Town Hall, Taunton; Chapel at W. Kensington (with Mr. W. Cubitt); London School of Medicine, 1897; Municipal Buildings at Bath; Government Offices, Whitehall, and Great George Street, S.W., superintended after Brydon's death by Sir Henry Tanner, H.M. Office of Works; built several houses and studios at home and abroad.
- C. J. FERGUSON, F.S.A., 1840-1904.—Buildings Aberystwith College and Library; Bamborough Castle for Lord Armstrong; Naworth and Muncaster Castle additions; Tullie House, Carlisle; Library, and conversion Town Hall, Carlisle.
- C. HODSON FOWLER, F.S.A., 1840-1910.—Architect to Durham Cathedral and Rochester Cathedral; churches, Norton, Yorks, and Notting Hill, &c. &c.; Durham University College restoration and new Chapel; Consulting Architect, Lincoln Minster; many restorations.
- HORACE GUNDREY, 1841-1900.—Cook's premises, Ludgate Circus; warehouse, Fetter Lane; country houses and other original work.
- E. J. TARVER, 1841-1891.—Wadhurst Park, Sussex; All Souls' Church, Harlesden, 1879 (octagonal nave); St. Peter's, Tooting; Hooton Chapel; Mausoleum, Rossmore; No. 11 Kensington Palace Gardens; Hunting Box, Ardennes; "Colthurst" additions, and at Parkfield, Hallow. *Medieval Costume*, 1873 (with H. W. Lonsdale).
- R. HERBERT CARPENTER, 1841-1893.—Design for Cathedral at Manchester; Lancing and Hurstpierpoint Colleges; Lantern St. Paul's Church, Brighton; Fisherman's Church, with nave below the street level, rear of St. Paul's at Brighton, for Rev. Arthur Wagner; supporter of Royal Architectural Museum; partner with Mr. B. Ingelow.
- F. W. ROPER, 1841-1911.—Rous Memorial, Newmarket; 95 Piccadilly; mansion, Scarborough; Arundel Buildings, Shaftesbury Avenue; Winkfield Lodge; Schools, Great Hunter Street, Ashford, Kingston, Hove; and Holy Trinity, Chelsea; Ilford Hospital. Large private connection with other architects.
- BARROW, EMMANUEL, M.A., 1841-1904.—(Davis & Emmanuel.) City of London Schools, Thames Embankment; Garden House, Throgmorton Avenue; Salisbury House, Finsbury Pavement; Meistersingers' Club, St. James's Street; Hampstead Synagogue; Yarrow Convalescent Home, Broadstairs; Kidderpore Estate, Hampstead.
- GEORGE H. BIRCH, F.S.A., 1842-1904.—*London City Churches of the XVII. and XVIII. Centuries*, 1896; "Old London" at the Healthier Exhibition, South Kensington; Curator, Soane Museum; pupil and assistant to Ewan Christian.
- J. T. MICKLETHWAITE, F.S.A., 1843-1906.—Pupil of Sir Gilbert Scott. *Annals of Westminster Abbey*, 1898; *Modern Parish Churches*; Architect to Westminster Abbey; partner with Mr. Somers Clarke, F.S.A.
- GEO. FICEETH ROPER, 1843-1892.—Design for Edinburgh Cathedral, with Alexander Ross of Inverness; helped Mr. E. C. Robins, F.S.A., and worked with E. W. Godwin; later practised in Manchester as partner (Bell and Roper); excellent designer.
- WILLIAM YOUNG, 1843-1900.—War Office, Whitehall; Glasgow Municipal Buildings; Earl Cadogan's Mansion, Chelsea House, Knightsbridge; Viscount Bury's Mansion, Cadogan Square; Holmewood House, Hants; Gosforth House, cortile and staircase; Chevening Hall, Kent; Oxhey Grange, Herts. Published *Town and Country Mansions*, 1880.
- F. C. DESHON, 1844-1877.—Pupil of Street; exceptionally good draughtsman; Spire and Tower, East Tynemouth Church, 1877; published many beautiful sketches of buildings.
- GEORGE SHEERIN, 1843-1909.—Outer dome over Gribble's inner dome, Oratory, Brompton; Church, Moorfields; Ponting's premises, High Street, Kensington; Moorgate Station Buildings; Offices, Cannon Street, E.C.; City Banks and country churches; Seaside Hotels; designed Brown's ornamental bricks, much used for diapers, &c., about 1875.
- ALFRED BICKERDIKE, 1844-1900.—Assisted Sir Gilbert Scott; designed Christ Church, Westminster Bridge Road, for Newman Hall (spire built by Americans), cost £50,000; illustrated by Bickerdike's drawings, *Building News*, Jan. 1 and April 9, 1875 (Paull & Bickerdike); went to Office of Works subsequently.
- E. B. FERREY, F.S.A., 1845-1900.—Church of Holy Trinity, Stroud Green; Duke of Connaught's Mansion, Bagshot Park; illustrated Old St. Paul's by a restoration set of drawings in *Three Cathedrals of St. Paul*, by W. Longman.
- R. S. WORNUM, 1846-1910.—Tylney Hall, Herts; Residential Flats, Bow Street, W.C.; House, Santander, Spain, and good domestic work elsewhere.
- JAMES SELLARS, 1846-1888.—Partner with Campbell Douglas; first work, Fountain, West End Park, Glasgow; designed International Exhibition, Glasgow, 1881 (a very fine work and best of the three exhibitions); New Club, Glasgow; Scottish Amicable Insurance Building and several churches.
- E. C. LEE, 1847-1890.—St. Mary's, Whitechapel; South Weald Hall, Brentwood, for Octavius Cope, M.P.; made fine design for Library in the Temple, E.C. Pupil of William Burges.
- SIR JOHN TAYLOR, K.C.B., 1833-1912.—Central Hall and Stairways National Gallery; supervised new War Office with Mr. Clyde Young after death of William



Young; Record Office extensions, Chancery Lane; Bankruptcy Buildings, Lincoln's Inn; Chief Architect H.M. Office of Works.

J. E. C. STREATFIELD, 1847-1910.—Pupil of Sir Arthur Blomfield; All Saints' Church, Eastbourne; Moreton Almshouses, Westerham; restored Westerham Church, and did capable domestic work with taste.

JOHN KELLY, 1847-1904.—(Adams & Kelly.) Leeds School Board Schools; church, Petersham, 1903; All Saints' Church, Acton; churches, Soho Square and Chiswick; designed R.C. Church for Spanish Place in competition.

HERBERT GRIBBLE, 1847-1894.—Brompton Oratory, won in competition; helped Jos. Hansom with St. Philip Neri, Arundel, and Church of the Holy Name, Manchester; fine draughtsman and clever designer.

FRANCIS W. TASKER, 1848-1904.—Hostel next Northampton Cathedral (built by Pugin); Church, Millwall; Countess Tasker's Mansion, Brentwood; Hostel, St. Joseph's Church, Highgate; St. Charles's Schools, Notting Hill.

RICHARD COAD.—Assistant to Sir Gilbert Scott; built Cox and Biddulph's Bank (1874), Parliament Street, S.W.; clever front.

W. J. HICKS, 1849-1902.—Partner with R. J. Johnson; Church of St. Hilda, Sunderland, 1887; Barnard Castle and School; many other works (also partner with Charlewood).

JAMES NEALE, F.S.A., 1851-1909.—Monograph of St. Albans Abbey; St. Peter's Church, Bushey Heath, and Noakes Memorial Pulpit; Houses at Hampstead, with G. E. Street.

Col. EUSTACE J. A. BALFOUR, 1854-1911.—(Balfour & Turner.) St. Anselm's Church, Davies Street, W.; Charlewood, E. Grinstead; Alf. Beit's Mansion, Park Lane; houses in Brook Street and Balfour Place; Chapel, Hatfield Park; Ampton Hall, W. Suffolk; Scottish Church, Crown Court, Covent Garden.

A. H. TILTMAN, 1854-1910.—Islington Public Baths; Lambeth Baths; Second Premium, Glasgow Royal Infirmary; Higher Grade School, Acton; Eastern District Hospital, Glasgow; Grove Fever Hospital, £250,000; many baths and washhouses.

E. W. MOUNTFORD, 1856-1908.—New Sessions House, Old Bailey, E.C.; Sheffield Town Hall; Lancaster Town Hall; Municipal Buildings, Wandsworth, and Library, Battersea; Battersea Polytechnic Institute; Northampton Institute, Clerkenwell; Art Galleries, Liverpool; churches, Clapham and elsewhere; many houses and other buildings.

H. NICHOLAS HAWKE, I.S.O., 1862-1911.—H.M. Office of Works; new Galleries, west end of National Gallery, 1910; County Court, St. Martin's Lane; designed new Offices Board of Agriculture, Whitehall Place, S.W.; the Melting House, Royal Mint; Patent Office extensions; County Courts, Croydon, Swansea, and Cardiff; Southampton Custom House and Post Office.

#### Honours and Appointments.

The King has been pleased to confer the honour of Knighthood upon Mr. Frank W. Wills, Lord Mayor of Bristol. Sir Frank was elected a Fellow of the Institute in 1900 and has served on the Council.

Mr. John W. Simpson [F.] has been elected "Membre Correspondant" of the Société Centrale des Architectes Français—a distinction, it may be mentioned, enjoyed by only three other British architects.

Mr. John Bilson, F.S.A. [F.], has been elected Honorary Corresponding Member of the Société Nationale des Antiquaires de France.

Count Plunkett [Hon. A.] has been elected President of the Royal Society of Antiquaries of Ireland.

## THE EXAMINATIONS.

### The Preliminary.

The Preliminary Examination, qualifying for registration as Probationer R.I.B.A., was held in London and the provincial centres indicated below on the 10th and 11th June. Of the 171 candidates admitted, 49 were exempted from sitting, and there remaining 122 examined, with the following results:—

Centre	Number Examined	Passed	Relegated
London . . . . .	64	39	25
Birmingham . . . . .	7	4	3
Cardiff . . . . .	8	3	5
Glasgow . . . . .	6	6	0
Leeds . . . . .	12	11	1
Manchester . . . . .	20	15	5
Newcastle . . . . .	5	3	2
	122	81	41

The passed candidates, with those exempted, making a total of 130, are as follows:—

ADDISON: Joseph; 169 Grampian Road, Aberdeen.

ALLEN: Gilbert Drake Pont; 7 Montague Road, Cambridge.

ARMSTRONG: John Ramsay; 11 Marchmont Road, Edinburgh.

ASHBY: Leslie John; 308 Mansfield Rd., Nottingham.

ATALLA: Mohammed Ali; King's College, London.

BAGSHAW: Arthur Samuel; 72 Drakefell Road, New Cross, S.E.

BARNETT: Percy William; 64 Effingham Road, Hornsey, N.

BATSTONE: Percy; 109 Manor Park, Lee, Kent.

BEIRNSTEIN: Percy Vivian; 18 Redcliffe Gardens, South Kensington.

BENNETT: Gordon George; 29 Lewin Road, Streatham, S.W.

BENSON: Horace Archibald; 87 Grosvenor Road, Aldershot, Hants.

BETHEL: Frederick George; The Promenade Studio, Douglas, Isle of Man.

BETHELL: Cyril Claude; Jersey House, Bush Hill Park, N.

BLAKE: James Robert; 14 The Lees, Malvern.

BRIDGE: Thomas Moss; 31 Park Road, Manchester.

BROWN: John Boyce; 47 Victoria Rd. North, Southsea.

CALDER: Charles Shaw Tyrie; c/o Mrs. Kay, 51 Broughton Street, Edinburgh.

CARD: Raymond William George; Bournbrook, Birmingham.

CARTER: Bernard Purvis; 16 All Saints' Road, St. Anne's-on-Sea, Lancs.

CHAPMAN: Kenric Jell; Rysseden, Sanderstead, Surrey.

CHARDIN: Richard Edward; 11 Empress Avenue, Woodford Green, Essex.

CLAMP: Ernest Edward; 93 Pepys' Road, New Cross, S.E.

CLARK: George Geoffrey; South Holme, Seaton Carew, Co. Durham.

COTTINGHAM: Garnet Reginald; 37 Vernham Road, Plumstead, Woolwich, S.E.

CRUICKSHANK: Donald Edward; Guyscliffe, High Barnet.

CUNNELL: Donald Charles; 16 Mount Pleasant, Norwich.

DAS: Manmatha Nath; 56 Goddington Road, Strood, Rochester.

DE: Debendranath; 23 Mornington Road, N.W.



- DE KELSEY : Bertram; 3 Stanley Road; Heaton Moor, Stockport.
- DE KERRY : Douglas Charles Lawford; 62 Redington Road, Hampstead, N.W.
- DOUGILL : Wesley; Wensleydale House, Otley Road, Bradford, Yorks.
- DRANSFIELD : Norman William; 13 Fern Street, Birkby, Huddersfield.
- DUNCAN : Thomas Victor; St. John's Road, Knutsford, Cheshire.
- DURLACHER : Philip Alfred, 5 Lancaster Gate Terrace, W.
- EDWARDS : Charles Robert; 21 Broom Road, Hale, Cheshire.
- ELLIOTT : Frank Tones; 23 Warwick Street, Pimlico.
- EWENS : Sydney Russell; 171 Holly Road, Handsworth, Birmingham.
- FORD : Lawton Stephen; "Heatherland," Fairmile Avenue, Cobham, Surrey.
- FORD : Thomas Francis; 36 Hanover Park, Peckham, S.E.
- FRANCIS : Bernard Thomas; High Cross Street, St. Austell, Cornwall.
- FRANCIS : David Herbert; "Maes-y-ffrwd," The Grove, Merthyr Tydfil.
- FRASER : Tom Owen; 119 Fortress Road, Kentish Town, N.W.
- GARDINER : Frederick George Ernest; "Redcliffe," Oldfield Park, Bath.
- GARNER : Philip Thomas; 102 Baxter Avenue, Southend-on-Sea.
- GLOVER : Dennis Shirley; 56 Thurleigh Road, Wandsworth Common, S.W.
- GOODER : Francis Eric; Hurman Street, Karori, Wellington, N.Z.
- GOODWIN : Norman William; 13 Blenheim Gardens, Cricklewood, N.W.
- GORDON : Joseph Davison; 1 Conway Square, Newtownards, co. Down, Ireland.
- GREEN : Oswald Howell; Lostwithiel, Cornwall.
- HANSON : James Walter; 78 King St., South Shields.
- HART : Hyla Gadgham; 3 Cherry Tree Avenue, Dover.
- HELLIWELL : Henry Cartwright; 197 Great Cheetham Street, W., Hr. Broughton, Manchester.
- HEWITT : Arthur Kidman; 3 Albany Road, South Town, Great Yarmouth.
- HODSON : Cecil Padgett; 45 Sylvan Avenue, Bowes Park, N.
- HOOPER : Arnold Fielder; Kelsey Corner, Beckenham.
- HOSAIN : Syed Ifikhar; 47 Nelson Street, Oxford Road, Manchester.
- HOWELL : Harold John; Welbeck Road, Bolsover, Chesterfield.
- HOWELS : Frank Edward; 32 Savernake Road, Hampstead, N.W.
- HUGHES : John Griffiths; Mwyn-Bwll, Hendre, Mold.
- ILLINGWORTH : Arthur John Alexander; 16 Radnor Drive, Liscard, Cheshire.
- JACKSON : Reginald; 35 Commercial Street, Scarborough.
- JACKSON : Waldegrave; The Hollies, Priest Hill, Caversham, Reading.
- JENNINGS : Thomas Howard; 67 Dartmouth Park Hill, N.W.
- KASSEM : Hussein Zaki; 17 Egerton Road, Fallowfield, Manchester.
- KEITH : John Lucien; 25 Rosslyn Hill, Hampstead, N.W.
- KINNA : Kenmure; 40 Bignor Street, Cheetham, Manchester.
- KNIGHT : Douglas Edward; 29 Millicent Road, West Bridgford, Notts.
- LAWSON : John Scott; Castle Blair Park, Dunfermline, Fife.
- LEADAM : Evelyn Grahame Seaton; 25 Nevern Square, S.W.
- LEE : Stanley; 14 Ash Grove, Newland, Hull.
- LEWELLYN : Thomas Elvet Ernest; Colliers' Arms Hotel, Garth Mountain, Taffs Well, Cardiff.
- MACKERETH : Edward George; "The Garth," Pennybridge, near Ulverston, Lancs.
- MCLEAN : James Monteith; 2 Alexandria Place, Cal-side, Paisley, N.B.
- MARGERISON : William Joseph; Chestnut Grove, Calverley, near Leeds.
- MARTIN : Joseph Parnell; 1 Vaughan Avenue, Goldhawk Road, N.
- MATTHEWS : Henry; 92 Spring Garden Road, Longton, Stoke-on-Trent.
- MAY : Thomas William Vivian; 24 Gladwell Road, Stroud Green, N.
- MAYNARD : Arthur; 111 Henderson Street, Levenshulme, Manchester.
- MELHUISH : John Barradale; "Woodbrook," Groby Road, near Leicester.
- MIDDLETON : Lucy Muriel; 58 Dafforne Road, Upper Tooting, S.W.
- MILLER : Walter Amos; High Rd., East Finchley, N.
- MORRIS : Percy; Borough Engineer's Office, Town Hall, Nelson, Lancs.
- MULLINS : Geoffrey Thomas; "Shirley," West Heath Avenue, Hampstead, N.W.
- NEWICK : Frederick Hubert; 6 St. Bede's Terrace, Sunderland.
- NIXON : Kenneth Bevan; Hope Range, Davenport, Stockport.
- OSBORNE : Cyril Charles George; 95 Hankinson Road, Winton, Bournemouth.
- OWEN : George Eustace; The Vicarage, Orford, near Warrington.
- PAPWORTH : Frederic Cyril; Gaul Road, March.
- PATERSON : Henry Franklin; 10 Beaufort Road, Broomhill, Sheffield.
- PAXTON : Norval Rowallan; 2 Crossflat Terrace, Glasgow Road, Paisley.
- PHIPPEN : Henry George; 2 Leigh Road, Clifton, Bristol.
- PICTON : Clarence Spencer; 73 St. Donatt's Road, New Cross, S.E.
- PULLAN : Bernard Strachan; 1 Devonshire Place, Harrogate.
- PURVIS : Arthur Frederic; 20 Victoria Square, S.W.
- RAHMAN : Fazalur; Engineering Department, Liverpool University, Liverpool.
- RAYSON : Alexander Arnold; 25 Belsize Avenue, Hampstead, N.W.
- REED : William James; 11 Theresa Street, Blaydon-on-Tyne.
- RICKATSON : John; Market Place, Market Weighton.
- ROBERTS : Hugh; 87 Gladstone Terrace, Bangor, N. Wales.
- ROBERTS : Walter Leslie; 388 Stockport Road, Bredbury, near Stockport.
- ROBERTSON : David; 53 Airlie Gardens, Hyndland, Glasgow.
- ROBERTSON : Robert; Limelands Terrace, Caldercruix, N.B.
- ROFF : Oscar Alan; "Montrose House," 157 Chesterton Road, Cambridge.
- SCHUMANN : Carl Ludwig Georg John; 8 West View, Highgate Hill.
- SHATTOCK : Lawrence Henry; 4 Crescent Road, Wimbledon, Surrey.
- SHAW : Francis Leslie; St. Helier's, The Park, Hull.
- SHEWIN : Mary; 10k Hyde Park Mansions, N.W.
- SHIELDS : George; 258 Otley Road, Bradford.
- SMITH : Charles William; Broadway, Bourn, Cambridge.

- SOORMA: Teja Singh; 16 Prescott Drive, Newsham Park, Liverpool.
- SPENCE: Andrew Tebbutt; 65 Union Road, Clapham, S.W.
- STEEDMAN: James Alexander; 72 Morningside Drive, Edinburgh.
- STEPHENS: Philomorus Edwin; "Dock Villa," Chapel Street, Penzance.
- STUART: Charles, jun.; 7 Thistle Street, Kirkealdy, Fifeshire.
- TANNER: Stanley Thomas; 134 Llandaff Road, Canton, Cardiff.
- TATTERSHALL: Edward William; "Melbrook," Cambridge Road, Hale, Cheshire.
- TAYLOR: Clarence; Fir Bank, Green Lane, Dronfield, near Sheffield.
- TODD: Harold Edgar; 7 Elmdale Road, Clifton, Bristol.
- UHRMACHER: Solomon; 10 Wilton Road, Dalston, N.E.
- VALDER: William Edward; Beechwood, Croham Park Avenue, Croydon.
- VERGETTE: Robert George; 7 Walter Road, Swansea.
- VON BERG: Wilfred Clement; The Beeches, St. Augustine's Avenue, S. Croydon.
- WAKERLEY: Arthur John; "Sykefield," Westcotes Drive, Leicester.
- WAPLE: Frank Harold; 151 Mount View Road, Stroud Green, N.
- WARD: James Patrick; 2 Inver Avenue, Belfast.
- WARWICK: James Guy; 103 Park Road, Peterborough.
- WILLIAMS: Leo John; "Branksome," Mennaye Road, Penzance.
- WOODGATE: James Ansten; 69 Vale Road, Ramsgate.
- WOODHOUSE: Francis Percy Mark; Southmead, Wimbledon Park, S.W.
- YOUNG: William Watson; Gaswork House, Arbroath.
- ROLLEY: Horace Edwin [P. 1904]; 28 Finboro' Road, S. Kensington.
- TOYE: Frederick Charles Langrish [P. 1907]; 17 Woodside Road, Wood Green, N.
- ALISON: Walter [P. 1909]; c/o Blackstock, 15 Wallowbank Street, Glasgow.
- RUBERY: Samuel [P. 1910]; 49 Lonsdale Road, Wolverhampton.
- ATCHISON: Harold Percy Reynolds [P. 1908]; 12 Redcliffe Street, South Kensington.
- MARTYN: Egerton Alwyn Lawer [P. 1911]; Brynhyfryd, Albany Road, Redruth.
- HORSBURGH: Arthur Lindsay [P. 1909]; c/o Harry Redfern, Esq., 5 Bedford Row, W.C.
- MACPHERSON: John [P. 1910]; Magdala Road, Nottingham.
- DURNFORD: William John [P. 1906]; 51 Chesterton Road, N. Kensington, W.
- THOMPSON: James Osbert [P. 1901]; 135 Blair Athol Road, Ecclesall, Sheffield.
- PRYNNE: Sherard John Howard [P. 1907]; 40 Gunterstone Road, West Kensington, W.
- PARKES: Edgar Mainwaring [P. 1909]; 180 London Road, Northwich.
- FOSTER: William Sydney [P. 1905]; 60 Pevensy Road, Eastbourne.
- FARRER: John Camplin [P. 1911]; 2 Coleman Street, E.C.
- GRAY: George Hall [P. 1908]; "Belmont," Preston Avenue, North Shields.
- LAWTON: William Victor [P. 1909]; Castle Cliffe, Knaresborough.
- WHITEHEAD: Percy [P. 1908]; c/o Mrs. Carlisle, 26 Bondgate Without, Alnwick.
- CRUICKSHANK: Donald Edward [P.]; Guyscliffe, High Barnet.
- JAMES: Charles Holloway [P. 1909]; Y.M.C.A., Cardiff.
- WOODHOUSE: Cecil Herbert Mackay [P. 1908]; The Old Hall, Queniborough, near Leicester.
- KNIGHT: Walter John [P. 1909]; Y.M.C.A., Queen Street, Cardiff.
- KERSEY: Arthur Oliver [P. 1910]; Bridge House, St. Beolings, Suffolk.
- PURVIS: Arthur Frederic [P. 1912]; 20 Victoria Square, S.W.
- ARNOLD: Raymond Charles [P. 1908]; 49 Thorold Road, Ilford, Essex.
- STONER: Arthur Philip [P. 1910]; 90 Kingsley Road, Northampton.
- CHILD: Ernest Henry [P. 1910]; 18 Denning Road, Hampstead, N.W.
- SKELDING: Percy [P. 1911]; 186 Coldharbour Road, Bristol.
- ELSWORTH: Lancelot Andrew [P. 1908]; 139 Victoria Road, Headingley, Leeds.
- NISBET: Alec [P. 1910]; 8 Westbank Place, Portobello, N.B.
- BAIN: Victor [P. 1905]; 24 Upper Bedford Place, W.C.
- BARRY: Caryl Arthur Ransome [P. 1910]; Parliament Mansions, Victoria Street, Westminster.
- BIRNSTINGL: Harry Joseph [P. 1907]; 5 Pembroke Gardens, Kensington, W.
- BLYTH: Charles Kydd [P. 1910]; 27 Grange Road, Canonbury, N.
- BROAD: Malcolm Charles [P. 1908]; 13 Albemarle Street, W.
- CLARE: Alfred Douglas [P. 1907]; 11 Gordon Street, Gordon Square, W.C.
- CROSSLAND: Harry Ewart [P. 1909]; Station Road, Sutton-in-Ashfield, Notts.
- EDWARDS: John Ralph [P. 1910]; c/o Messrs. Oatley & Lawrence, 25 Orchard Street, Bristol.

#### The Intermediate.

The Intermediate Examination, qualifying for registration as Student R.I.B.A., was held in London and the undermentioned provincial centres on the 10th, 11th, 13th, and 14th June. One hundred and nineteen candidates were examined, with the following results:—

Centre	Number Examined	Passed	Relegated
London	82	42	40
Cardiff	5	4	1
Glasgow	4	2	2
Leeds	8	4	4
Manchester	15	4	11
Newcastle	5	2	3
	119	58	61

The passed candidates are as follows, their names being given in order of merit as placed by the Board of Examiners:—

- FOALE: William Ernest [P. 1911]; 29 Aldridge Road Villas, W.
- ROGERS: John Charles [P. 1906]; 1 Cumberland Terrace, Lloyd Square, W.C.
- WILSHERE: Reginald Sharman [P.]; 37 Adolphus Road, Finsbury Park, N.
- SHUFFREY: Gilbert [P. 1910]; Thorncote, Edgehill Road, Ealing, W.
- KALTENBACH: Albert Frederick [P. 1907]; Hillside Lawn, 70 Hornsey Lane, N.

EDWARDS: Kenneth Drew [P. 1907]; Thornton, Thurlow Park, Torquay.  
 FERNYHOUGH: Samuel, jun. [P. 1907]; Knowles House, Handforth, Cheshire.  
 GOODWIN: Harry Thomas [P. 1907]; 39 Granville Park, Blackheath.  
 INMAN: Gordon Henry Nisbet [P. 1909]; c/o W. Campbell Jones, Esq., Skinners' Hall, 9 Dowgate Hill, E.C.  
 MAYNARD: Frederick James [P. 1909]; 166 Hainault Road, Leytonstone, Essex.  
 MITCHELL: Andrew [P. 1909]; 1 Oakley Crescent, City Road, E.C.  
 MOSSE: Philip Godfrey [P. 1908]; "The Lodge," Strawberry Hill, Middlesex.  
 RIPLEY: Cedric Gurney [P. 1909]; 19 Victoria Square, W.C.  
 SMITH: Henry [P. 1907]; 129 Pleasant View, Haslingden Old Road, Rawtenstall, near Manchester.  
 SOPER: Stanley George [P. 1909]; 208 Lewisham High Road, Brockley, S.E.  
 SPARROW: Arthur John [P. 1907]; Ardencaple, Leamington.  
 STEVENS: Frederic J. [P.]; St. Paul's School, Wellclose Square, E.  
 STOTT: Alfred Edgar [P. 1910]; 16 Lynwood Road, Rice Lane, Liverpool.  
 SWALLOW: Joseph Cedric [P. 1911]; The Cottage, Croft Road, Letchworth, Herts.  
 TRANMER: Frank [P. 1906]; 8 Chatsworth Grove, Harrogate.  
 WRIGHT: Charles Henry [P. 1904]; 49 Market Square, Aylesbury.

The following table shows the number of failures in each subject of the Intermediate Examination:

I. Classic Architecture	30
II. Medieval Architecture	43
III. Renaissance Architecture	44
IV. History of Architecture	39
V. Theoretical Construction	35
VI. Descriptive Geometry	22
VII. Applied Construction	29

#### Exemptions from the Intermediate.

The following Probationers, possessing the certificates required under the regulations, were exempted from sitting for the Intermediate Examination and have been registered as Students, viz.:

BUTLER: Arthur Stanley George [P. 1909]; 71 Iverna Court, Kensington, W. [Architectural Association Four Years' Course].  
 GAYMER: Bernard Preston [P. 1908]; Bedford Row Chambers, 42 Theobald's Road, W.C. [Architectural Association Four Years' Course].  
 McKAY: John Ross [P. 1910]; 22 Oxford Street, Edinburgh [School of Art and Heriot Watt College, Edinburgh].  
 MARTYN: Laurence Dunmore [P. 1906]; Ingram House, Stockwell Road, S.W. [Architectural Association Four Years' Course].  
 MAYHEW: George Melbourne [P. 1906]; The Vicarage, Arlesey, Hitchin, Herts [University of London School of Architecture].  
 ROBERTSON: David [P. 1912]; 53 Airlie Gardens, Hyndland, Glasgow [Glasgow School of Architecture].  
 ROGERS: Cecil Walter [P. 1908]; 15 Enmore Road, Putney, S.W. [Architectural Association Four Years' Course].  
 SHEWEN: Mary [P. 1912]; 10k Hyde Park Mansions, N.W. [University of London School of Architecture].

#### The Final and Special.

The Final and Special Examination, qualifying for candidature as *Associate R.I.B.A.*, was held in London from the 20th to the 28th June. Of the 118 candidates examined, 46 passed, and the remaining 72 were relegated in various subjects. The passed candidates are as follows:—

[S.=Student.]

ALLEN: Albert George Westerman [S. 1907]; "Glenmaye," Roundhay, near Leeds.  
 AXTEN: Herbert Joseph [S. 1908]; "Normanville," 73 Lausanne Road, Hornsey, N.  
 BANSOR: Thomas Paul [S. 1908]; Church Hill House, Crofton, Wakefield.  
 BARRY: Francis Renton, Jun. [S. 1911]; Inchgarth, Kew Road, Richmond, S.W.  
 BENNETT: Thomas Penberthy [S. 1911]; 46 Cambridge Avenue, Kilburn, N.W.  
 BHEDWAR: Sohrab Keikhosru [S. 1910]; 14 Bedford Row, W.C.  
 BOOTH: Alfred [S. 1908]; 219 Sheffield Road, Beechfield, Barnsley, Yorks.  
 BRIDGMAN: Gordon Brock [Special]; Sudan Club, Khartoum, Sudan.  
 BROWNLEE: Herbert John [Special]; 4 Fitzroy Street, W.  
 CHESTON: John Allford [S. 1910]; Hampton Lea, Langley Park Road, Sutton, Surrey.  
 COOPER: Archibald [S. 1906]; 18 Hencroft Street, Slough.  
 DALGLIESH: Kenneth [S. 1909]; Ingram House, 165 Fenchurch Street, E.C.  
 EVANS: Charles Glynn [S. 1909]; 13 New Street, Neath.  
 GAUNT: Oliver [S. 1907]; 77 Walsworth Road, Hitchin, Herts.  
 GILMOUR: Thomas Gilchrist [Special]; 101 Craigpark Drive, Dennistoun, Glasgow.  
 GOLDSTRAW: Harold [S. 1908]; St. John Street, Hanley.  
 GREEN: John William [S. 1907]; 113 Rock Street, Pitsmoor, Sheffield.  
 HARVEY: John Curley [S. 1908]; 68 St. George's Avenue, Northampton.  
 HOLLAND: Percy Estcourt [S. 1907]; The Gables, Bexley, Kent.  
 HONEYBURN: Ernest Hardy [S. 1903]; 23 Duke Street, Southport, Lancs.  
 HUGHES: Rowland John [S. 1906]; Tremynfa, Llanfairfechan, N. Wales.  
 INGRAM: Thomas Frederick [S. 1903]; 201 Great Portland Street, W.  
 KAY: John William [S. 1909]; H.M. Office of Works, 3 Parliament Square, Edinburgh.  
 MAUGHAM: Joseph Robinson [S. 1908]; 38 Windsor Terrace, Gosforth, Newcastle-on-Tyne.  
 MOORE: Frederick William [S. 1910]; Riddlesden, Keighley.  
 MUIR: Robert George [Special]; Gerrards Cross, Bucks.  
 OPENSHAW: Frederic Evelyn [Special]; 19 Frenchay Road, Oxford.  
 OWEN: Wilfrid Scatter [S. 1910]; 96 Heath Street, Hampstead, N.W.  
 PICKMERE: Travers [S. 1909]; 51 Temple Fortune Hill, Hampstead Garden Suburb, N.W.  
 POPE: Thomas Campbell [S. 1907]; 7 Emlyn Villas, Stamford Brook, W.  
 PUTWAIN: William Stewart [S. 1907]; 9 Relf Road, Peckham, S.E.  
 ROBERTS: Robert George [S. 1904]; 211 Cemetery Road, Sharrow, Sheffield.

ROBINSON: John Charles [S. 1908]; 306 Alcester Road, Moseley, Birmingham.  
 SCHOOLING: Stanley Philip [S. 1908]; St. Kilda, Bycullah Avenue, Enfield, Middlesex.  
 SCOTT: Eric Wilfrid Boning [S. 1910]; 45 Hermitage Road, Finsbury Park, N.  
 SCOTT-MONCRIEFF: William Walter [*Special*]; 13 Hart Street, Bloomsbury Square, W.C.  
 SOMERFORD: Thomas Retford [S. 1910]; 59 St. James' Road, Brixton, S.W.  
 SPURR: Willie Rowland [S. 1905]; Manor Cottage, Ossett.  
 STOKOE: Ralph [S. 1908]; 12 The Oaks, Sunderland.  
 SUTCLIFFE: Eric John [S. 1908]; 12 Osborne Street, Hebden Bridge, Yorks.  
 TALVALKER: Vasudeo Ramchandra [S. 1910]; 45 Brondesbury Villas, Kilburn.  
 TOPHAM: Geoffrey Ronald Gilbertson [S. 1911]; 22 Crooms Hill, Greenwich.  
 WARRY: John Lucas [S. 1906]; 8 Colehill Gardens, Fulham Palace Road, S.W.  
 WEBB: Philip Edward [S. 1911]; 1 Hanover Terrace, Ladbroke Square, W.  
 WHINCOP: Walter George [S. 1908]; 74 Filey Avenue, Stoke Newington, N.  
 WILLIAMS: Llewellyn Edwards [S. 1911]; 62 Minford Gardens, West Kensington.

The following table shows the number of failures in each subject of the Final Examination:—

I. Design	53
II. The Principles of Architecture	20
III. Building Materials	19
IV. Principles of Hygiene	39
V. Specifications	27
VI. Construction—Foundations, etc.	39
VII. Construction—Iron and Steel, etc.	54

#### The Hon. Examiners, June Examinations 1912.

##### PRELIMINARY EXAMINATION.

VII. Freehand Drawing: Mr. H. P. Burke Downing [F.]

##### INTERMEDIATE EXAMINATION.

I. Classic Architecture: Messrs Arthur E. Henderson [*Licentiate*] and John A. Marshall.  
 II. Mediaeval Architecture: Messrs. C. Wontner Smith [A.] and P. Leslie Waterhouse [F.].  
 III. Renaissance Architecture: Messrs. Henry Tanner, Jun. [F.], and Arthur T. Bolton [F.].  
 IV. General History of Architecture: Messrs. W. A. Forsyth [F.] and D. T. Fyfe [F.].  
 V. Theoretical Construction: Mr. Matt. Garbutt [F.] and H. A. Newton.  
 VI. Descriptive Geometry: Messrs. E. R. Barrow [F.] and Alan E. Munby [A.].  
 VII. Applied Construction: Messrs. Arthur Ashbridge [F.] and W. R. Davidge [A.].

##### FINAL AND SPECIAL EXAMINATION.

I. Design: Messrs. Harry Redfern [F.] and E. A. Rickards [F.].  
 II. Principles of Architecture: Messrs. Charles Spooner [F.], C. Harrison Townsend [F.], and F. W. Troup [F.].  
 III. Properties of Building Materials: Messrs. H. D. Searles-Wood [F.] and A. H. Kersey [F.].  
 IV. Arrangement of Buildings in relation to health: Messrs. Albert W. Moore [F.] and W. Henry White [F.].  
 V. Specifications and Estimating: Messrs. Matt. Garbutt [F.] and Edward Greenop [A.].  
 VI. Construction: Foundations: Messrs. Alfred Conder [F.] and W. E. Vernon Crompton [F.].  
 VII. Construction in Iron and Steel: Messrs. Arthur Ashbridge [F.], Bernard Dicksee [F.], and Digby L. Solomon [A.].

#### The Final Examination: Problems in Design.

The Board of Architectural Education have approved the designs [see JOURNAL, 13th Jan. 1912] submitted by the Students mentioned below who are qualifying for the Final Examination:—

*Subject I. (b).* A Terrace of Five Houses.—Mr. K. Glover.

*Subject II. (a).* A Monument to an Explorer.—Mr. K. Glover.

*Subject III. (a).*—A Detached Ball-room to a large Country House.—Messrs. E. F. Bothwell, H. C. Bradshaw, R. S. Dixon, H. A. Dod, E. Gee, T. C. Lawrence, R. A. Barber.

*Subject III. (b).*—A Landing Stage to a River or Lake, with a Restaurant.—Messrs. H. Lidbetter, E. Prestwich, W. H. Thompson, R. A. Walter, W. E. Woodin.

The designs of Messrs. K. Glover, G. C. Charlewood, and C. J. K. Clark in Subject III. have also been approved.

#### Newly elected Licentiates.

At the Council Meeting of the 24th June the following candidates were elected Licentiates R.I.B.A. in accordance with the provisions of By-law 12:—

ABRA: William James (Ottawa, Ontario).  
 ADAMS: Frank Boulter.  
 ALLAN: David L. (Dundee).  
 ALLAN: John Alexander Ogg (Aberdeen).  
 ALLEN: Ernest George.  
 BADGER: Frederick Ernest George (Liverpool).  
 BAIGENT: Henry Joseph.  
 BAILLIE: William (Glasgow).  
 BAKER: Henry George (Aldershot).  
 BARCLAY: William (Glasgow).  
 BARKER: Frederick George (Liverpool).  
 BARKER: Herbert Mayer (Vancouver, B.C.).  
 BARTON: William Henry.  
 BAXTER: D. W. (Dundee).  
 BAYNES: William Albert (Hanley).  
 BELCHER: Alan Leslie.  
 BELL: George (Newcastle-on-Tyne).  
 BEMBRIDGE: Alfred Norman.  
 BETHELL: Lionel Beresford.  
 BISHOP: William Mair (Motherwell).  
 BLACK: Alfred Barham (Adelaide).  
 BLACKETT: William Arthur Mordey (Melbourne).  
 BLACKSHAW: Warren (Stockport).  
 BLADEN: Lionel Macdonald Wells (Gold Coast).  
 BLESSLEY: Harry Douglas (Cardiff).  
 BOND: John Owen (Norwich).  
 BOTTING: Milton.  
 BRADFORD: Percy Richard.  
 BRAY: Edward Herbert.  
 BRIDGES: Oswald Arthur (Bognor).  
 BRIGHT: William Frank.  
 BROOKS: A. E. (Brisbane).  
 BROWN: John (Stranraer).  
 BROWN: Thomas (Liverpool).  
 BROWNE: William Harold (Calcutta).  
 BROWNING: Harry Le Cronier.  
 BURGESS: Horace (Brighton).  
 BURGESS: Samuel Edwin (Middlesbrough).  
 BURNETT: E. W. (Colwyn Bay).  
 CALDWELL: Robert Whitelaw (Glasgow).

- CAMMACK : J. Herbert (Liverpool).  
 CAMPBELL : John Begg (Govan).  
 CANE : Harold.  
 CANNON : Frederick.  
 CHALMERS : Francis Runcie.  
 CHAPMAN : Frank William (Sheffield).  
 CHRISTIAN : Charles Wesley (Leicester).  
 CLARK : W. (Dundee).  
 COCKLE : Frank Wiles.  
 COLDMAN : Harry Arthur.  
 COLERIDGE : Ernest Wm. George (Wellington, N.Z.).  
 COOK : William Vince (Ipswich).  
 COOKE : Samuel Nathaniel (Birmingham).  
 CORBLET : Cyrille Joseph.  
 COSSAR : John Henry (Derby).  
 COWIN : Norris Tynwald (Pretoria).  
 CRATNEY : Edward (Wallsend-on-Tyne).  
 CRAWFORD : Charles (Uddingston, Lanarkshire).  
 CRAWFORD : James William (British Columbia).  
 CROMBIE : Wilfrid Fitzalan (Dumfries).  
 CROSS : Arthur G. (Durban).  
 CUTLER : Adolphus Frederick.  
 DAKERS : William Sydnie.  
 DANIEL : Francis John (Market Harborough).  
 DANIEL : Thomas Brammall (Saskatoon, Canada).  
 DAVIDSON : John (Dumfries).  
 DAWSON : Charles Ford.  
 DAY : John (Wakefield).  
 DECKMAN : Harry Arthur Cornelius.  
 DICKEN : Aldersey.  
 DYER : C. H. (Bloemfontein).  
 DYSON : Ernest William (Barnsley).  
 EDWARDS : Frederic Richard Lees (Manchester).  
 EDWARDS : John Percival.  
 ELTRINGHAM : John Joseph (Blackhill, Co. Durham).  
 EVANS : Ernest Hollyer.  
 EVANS : William.  
 FALCONER : Lake, Junior (Oban).  
 FARE : Arthur Cecil.  
 FAUNCH : F. G. (Ilford).  
 FEARNSIDE : Reginald Kitto (Cardiff).  
 FERGUSON : William, Junior (Canada).  
 FERRY : Ernest Frank.  
 FIELD : Leonard Martin (Portsmouth).  
 FIELDING : William (Wellington, N.Z.).  
 FILLARY : Albert Anthony.  
 FLEMING : F. L. H. (Johannesburg).  
 FLETCHER : George Hornby (Preston).  
 FLOWERS : Henry Horne.  
 FOGGIE : Thomas Kilgour (Dundee).  
 FORD : W. H. (Frankfort, O.F.S.).  
 FORDHAM : R. A. (Peterborough).  
 FORSDIKE : W. A. (Sheffield).  
 FOSTER : Gains.  
 FOSTER : William Thomas Benjamin (Seaford).  
 FOWLER : Joseph Ades (Ontario, Canada).  
 FREEMAN : Frank R. (Bolton).  
 GALBRAITH : Augustus William de Rohan (Zanzibar).  
 GAMBLE : James Gardner (Belfast).  
 GARDNER : H. R.  
 GARIEPY : J. R. (Montreal).  
 GARLICK : Edward (Stalybridge).  
 GARVIE : John (Gourock).  
 GIBSON : Robert Moir.  
 GILL : Harry (Nottingham).  
 GILL : William (New South Wales).  
 GILLING : Frederic Glynn (Liverpool).  
 GILLMAN : Arthur Claude (Khartoum).  
 GODFREY : Leopold Henry (Pretoria, South Africa).  
 GOOD : C. T. (Adelaide).  
 GOODISON : Ingleson Charles.  
 GOODWIN : Sidney Hall.  
 GOODWIN : Walter.  
 GOSLING : Albert Edward.  
 GOULD : George.  
 GOULDING : Edward Francis (Northampton).  
 GRAY : James (Bonnyrigg).  
 GREEN : Edwin Fallding (Gainsborough).  
 GREY : George Willis.  
 GROUT : Philip (Bristol).  
 HALL : Charles Wardle (Felling-on-Tyne).  
 HAMILTON : Arthur Donald (Glasgow).  
 HARDIE : Alexander Murray (Edinburgh).  
 HARDING : John (Cardiff).  
 HARDMAN : James.  
 HARRIES : Louis Richards (Penarth).  
 HARRIS : William Archibald.  
 HART : G. A. J. (Christchurch, N.Z.).  
 HAWKE : Robert George (Glossop).  
 HAXTON : Andrew David (Leven, Fifeshire).  
 HEALEY : William Everard (Maidenhead).  
 HEATON : Richard Arthur (Wigan).  
 HEAZELL : Edward Henry (Nottingham).  
 HEIR : Montague John (Johannesburg).  
 HENSHAW : Frederick (Andover).  
 HIBBERT : Arnett.  
 HILL : Francis Bruce.  
 HILL : Reginald John (Brecon).  
 HODDER : Richard Nicholl (Johannesburg).  
 HODGSON : Gilbert (Alberta).  
 HOETS : J. G. D. (South Africa).  
 HOFMAN : Paulus Johannes Cornelis (Pretoria).  
 HOLDSWORTH : C.  
 HOLLINGWORTH : Alfred Richard (Manchester).  
 HOLMES : George (Leeds).  
 HOUSLEY : Freeman (Derby).  
 HUNT : Arthur Charles (Bournville).  
 HUNT : H. Holman (Rangoon).  
 HUNTER : James Alexander Mitchell (Manchester).  
 HYAMS : H. (Paignton).  
 ILLINGWORTH : William (Bradford).  
 INGMAN : Arthur Morrison.  
 IZARD : John Grafton.  
 JACKSON : Charles Ernest (Edinburgh).  
 JACKSON : Reginald William (Lancaster).  
 JAMIESON : Frank (Liverpool).  
 JOHNSON : William Henry, Jun. (Edinburgh).  
 JONES : Claude Percy (Vancouver, B.C.).  
 JONES : H. T. (Cape Town).  
 JONES : Robert Colquhoun Fowler (York).  
 JONES : Sydney Robert (Leek Wootton).  
 JUPP : Colin Kingsley (Templecombe).  
 KAY : George Herbert (Manchester).  
 KEIGHLEY : Gilbert (Burnley).  
 KEIGHLEY : Samuel (Burnley).  
 KEITH : W. D. B. (Broughty Ferry).  
 KERR : William (Alloa).  
 KEY : John William (Lewes).  
 KING : Cecil Campbell (Toronto, Canada).  
 KIRBY : Edmund Bertram (Liverpool).  
 LAIN : Percy Edgar Cyril.  
 LASKIE : Alexander Gairns (Glasgow).  
 LATHAM : Arthur Gilbey (Birmingham).  
 LAWS : Harry James.  
 LEAHY : William James.  
 LEMM : John (Hongkong).  
 LEWIS : George Edwards Dickens (Aberystwyth).  
 LEWIS : Percy Sanford.  
 LITTLEWOOD : Lionel.  
 LLOYD : Thomas Alwyn.  
 LOFTHOUSE : Albert Wilson (Middlesbrough).  
 MACCOLL : Ralph Baxter (Bolton).  
 MCCUBBIN : David Aitken (Johannesburg).  
 MACDONALD : Cameron (Inverness).  
 MCGOVERN : Joseph Henry (Liverpool).  
 MACKENZIE : John.  
 MACKINTOSH : John (Edinburgh).  
 MACRITCHIE : George (Fort William, Inverness).



- MADGIN : Alfred James.  
 MANUEL : John (Colwyn Bay).  
 MARK : Oliver Halle (Durham).  
 MARSHALL : Arthur John (Edinburgh).  
 MARTIN : A. E. (Montreal).  
 MASEY : Cecil.  
 MASTERS : Frank Norman Denison (Doncaster).  
 MAYELL : Roland Young.  
 MEEK : Edward (Wellington, N.Z.).  
 MELDRUM : Alexander Robert (Aberdeen).  
 MESTON : Alexander Clark.  
 MILLER : James (Glasgow).  
 MITCHELL : J. Henry Heselton.  
 MITCHELL : William.  
 MONEY : James (Glasgow).  
 MOORE : Harold Ellis (Middlesbrough).  
 MOORHOUSE : Geoffrey Goodwin (Liverpool).  
 MORRIS : George Llewellyn.  
 MORRIS : William Rickards (Reading).  
 MULES : Roderick John (Rosyth, Fife, N.B.).  
 NASH : William Alfred.  
 NATHAN : Percy P.  
 NAYLOR : Charles Henry Reginald (Nottingham).  
 NEWBY : Frederic Wales (South Shields).  
 NEWELL : Thomas.  
 NEWLANDS : William (Kilmarnock).  
 NEWTON : Percy Gerald.  
 NICHOLLS : Frank.  
 NICHOLLS : William Henry (Madras).  
 NICHOLSON : Arthur Thomas (Preston).  
 NICOLL : James Peter (Wellington, N.Z.).  
 NUNN : Frank Reginald (Colchester).  
 OLIVER : Charles (Hull).  
 PAGE : George Montague.  
 PAGE : William Meek (Wellington, N.Z.).  
 PALMER : Frank Morton, Junr. (Burton-on-Trent).  
 PARSONS : F. B. (Birmingham).  
 PEAKE : Frank (Manchester).  
 PEARCE : N. B. (Edmonton, Alberta).  
 PERCIVAL : James (Manchester).  
 PHILLIPS : John (Wakefield).  
 PLUCK : James Edward (Colchester).  
 PRAIRIE : Edgar (Montreal).  
 PRENTICE : Arthur Godbold.  
 PRESCOTT : Orlando Edmund Thomas (Wigan).  
 PRESTWICH : Harold Oswald (Leigh, Lancs.).  
 PRITCHETT : Herbert Dewes (Darlington).  
 PURDIE : Thomas Stewart.  
 PYOTT : G. A. (Dundee).  
 RANKIN : William (New York).  
 RICHARDSON : Harry Thurston (Shrewsbury).  
 RIDDLE : Wilfrid Patterson (Hull).  
 ROBERTS : Charles Henry (Invercargill, N.Z.).  
 ROBERTSON : David Webster (Edinburgh).  
 ROE : George Arthur Maurice.  
 ROSS : James McGlashen.  
 ROSSITER : Horace Edward.  
 ROTHWELL : Edwin (Hastings).  
 ROWLEY : Alfred John (Canada).  
 ROYDS : Alan Francis.  
 RUSHTON : Thomas Johnson.  
 RUTHIN : Charles Tamlin (Swansea).  
 SALKELD : Thomas (Kendal).  
 SANDERSON : Louis Norman (Scarborough).  
 SAUNDERS : John Thomas.  
 SCHOLTE : A. H. (South Africa).  
 SCHWARTZ : George Guido (Wellington, N.Z.).  
 SEAMAN : Albert Edward.  
 SEWELL : R. V. T. (Teignmouth).  
 SHANKS : William (Johannesburg).  
 SHARPE : David (Dundee).  
 SHEBBEARE : Henry Vivian.  
 SMITH : Ernest Henry (Walsall).  
 SMITH : George Henry.  
 SMITH : H. V. Crawfurth (Dublin).  
 SMITH : William Charles Clifford.  
 SPOOR : Stanley Miles.  
 STAINS : Leonard Robert.  
 STEDMAN : James (Kinross).  
 STENNING : Philip Eustace.  
 STEPHENSON : Samuel James (Newcastle-on-Tyne).  
 STEVENSON : William Cowley (Devon).  
 STILL : John Edward.  
 STIRLING : William (Colombo, Ceylon).  
 STORRY : Thomas Tate.  
 STRONG : James (Liverpool).  
 SYMON : A. A. (Arbroath).  
 TAYLOR : Edward.  
 TAYLOR : Harold (Barnsley).  
 TEBBS : William Arthur (Aluwick).  
 THOMAS : Charles Frederick (Cardiff).  
 THOMAS : Edward J. (Bristol).  
 THOMAS : Owain Tudor (Haverfordwest).  
 THOMERSON : Albert.  
 THOMPSON : Albert John.  
 THOMSON : Alexander Houston (Airdrie, N.B.).  
 THOMSON : David (Dundee).  
 THOMSON : James (Bo'ness).  
 THOMSON : John Miller (Airdrie).  
 TINSLAY : Thomas Percival.  
 TOBIAS : Maurice.  
 TOMKINS : Samuel Edward.  
 TOMLINSON : Charles W. (Leeds).  
 TRIFFITT : Charles (York).  
 TUCKER : Arthur Haines (Worthing).  
 TUFNAIL : Harry Philip (Bognor).  
 VASEY : John Mowbray Harrison (Sunderland).  
 VINYCOMB : John Knox.  
 WADDELL-DUDLEY : Francis Guilford.  
 WADE : Walter (St. Anne's-on-Sea).  
 WAINWRIGHT : Reginald (St. Helens, Lancs.).  
 WALKER : James Caughey (Liverpool).  
 WALKER : William (Leven, Fifeshire).  
 WALSH : John.  
 WARD : Christopher James (Cardiff).  
 WASS : Frederick Julian.  
 WATKIN : Arthur Charles Hendrey.  
 WATNEY : Dendy.  
 WATSON : Henry B. (Vancouver).  
 WEBB : Joseph (Ipswich).  
 WEBBER : Huart (Calcutta).  
 WEBSTER : David (Saskatoon).  
 WEIGHTMAN : Fred Norman (Newcastle).  
 WELCH : Henry John.  
 WEMYSS : Robert (Glasgow).  
 WESTON : Sidney Isidore.  
 WHITE : Thomas Kielingwerth (Newcastle-on-Tyne).  
 WHITMORE : S. W. (Pretoria).  
 WHYTE : Robert (Helensburgh).  
 WHYTE : William McNicol (Glasgow).  
 WICKSTEED : Archie Frederick.  
 WILLETT : James Henry.  
 WILLIAM : G.  
 WILLIAMS : Harold Percy (Halifax).  
 WILLIAMS : J. Morris (Glamorgan).  
 WILLIAMSON : John St. Clair (Ayr).  
 WILLS : John Ross.  
 WILLS : William Francis (Derby).  
 WILLSON : Richard Horace (Aberaman, Glams.).  
 WILSON : Andrew Victor (Motherwell).  
 WILSON : Arthur Gordon (Canada).  
 WITTET : John (Elgin).  
 WITTS : Francis H.  
 WORROW : Frederick.  
 WORROW : Harry John.  
 WRATHMELL : John E. (Stockport).  
 WRAY : Joseph Richard (Middlesbrough).  
 WRIGHT : Charles Henry Challener (Toronto).  
 YOUNG : James.  
 YOUNG : Walter Guy (Cardiff).

